Screen & Radio

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THE MILWAUKEE JOURNAL

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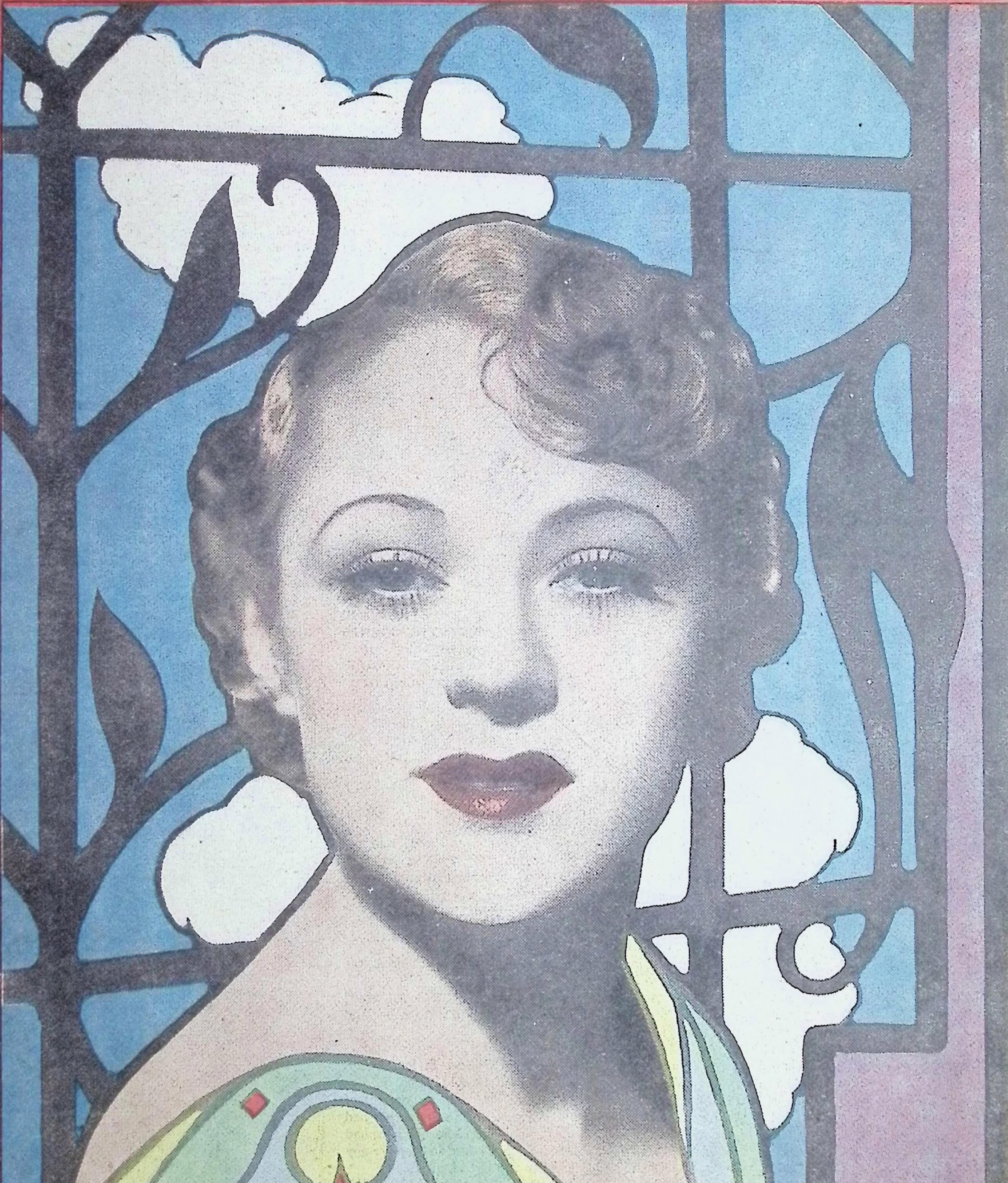
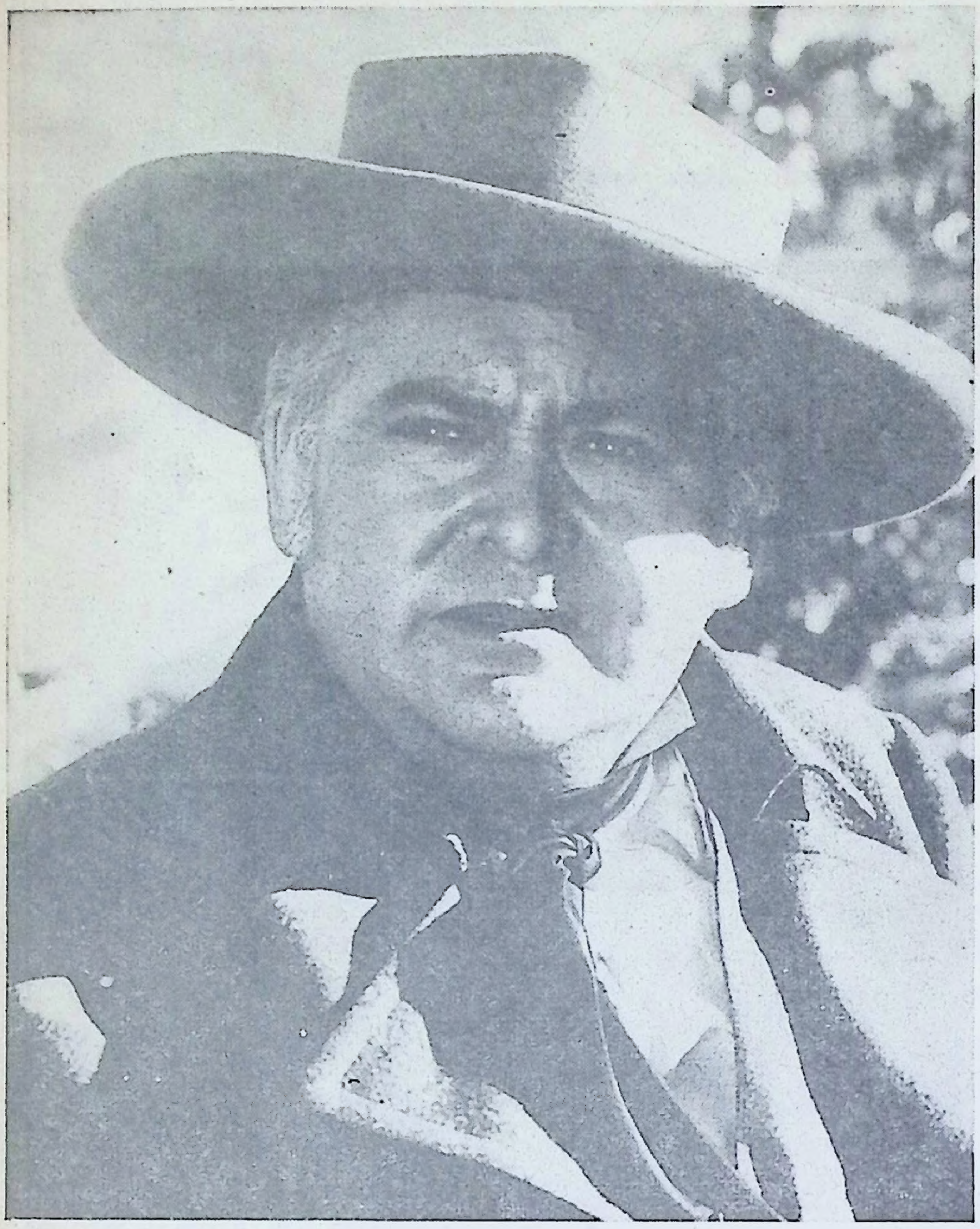


Lively and unaffected, Sally Eilers differs from many screen stars in believing that her public has a right to know about her private life. She will be seen next with Jack Oakie in "Florida Special," a Paramount picture.

200 Hollywood Players Head for Britain



Edward Arnold has the chief role in "Sutter's Gold," at the Warner

Bigger Studios Proving Lure to American Stars

LONDON, England—More than 200 American film stars are expected to play in British films this year. Constance Bennett, Richard Arlen, Noah Beery, Douglas Fairbanks, jr., and Dolores Del Rio are already here; others expected before the summer is out are Norma Shearer, Lionel Barrymore, Robert Montgomery, Sylvia Sidney, Ann Harding, Marlene Dietrich, May Robson and Fredric March.

One reason for this record "invasion" is the bigger and better studios that are springing up 'round London, which will enable producers to increase their output. Another is the decision of American companies to make some of their films in England.

METRO-GOLDWYN-MAYER, for instance, will rent studio space here and hopes to star work in eight weeks' time. Their first picture will be a version of George Eliot's "Silas Marner," with Lionel Barrymore. Then Robert Montgomery will probably play in "A Yank at Oxford," and Robert Taylor will start in "The Wind and the Rain."

It is understood that Norma Shearer is anxious to make "Marie Antoinette" in Britain, and that it is for this reason that Irving Thalberg has sought release from part of his duties as producer in chief at the M-G-M Hollywood studios.

ALEXANDER KORDA'S vast studios at Denham, now nearly complete, will enable him to increase his own output and also to rent studio space to other companies; and a few miles away, at Iver Heath, 90 acres of studios are now in process of erection. These are the Pinewood studios which are to be rented to independent producers. Four stages will be completed by early June.

These studios, like those at Denham, are being erected in the grounds of a country house, and here, too, the house is being kept intact. In this case it will be a kind of country club for film actors.

Lionel Barrymore Will Portray Andrew Jackson in New Picture

Lionel Barrymore is seen as Andrew Jackson, "Old Hickory," seventh president of the United States, in "The Gorgeous Hussy."

Polly Walters is the "girl" of "Boy Meets Girl," the stage comedy which will be at the Davidson theater a week beginning May 10.

'Behold This Dreamer' Will Be Played Again

"BEHOLD THIS DREAMER," the comedy by Fulton Oursler, which was presented a few weeks ago by the Federal Theater Players, will be presented again at the Davidson theater, beginning Monday night.

The Jim Tully-Maxwell Anderson play of hobo life, "Outside Looking In," which had been scheduled, has been sidetracked in favor of a revival of the Oursler work. Oursler's work was a Broadway success a few seasons ago. He is the editor of Liberty magazine.

The next production of the Federal group will be a farce, "The Boudoir Diplomat," which will play at the Davidson beginning May 4.

Irvin S. Cobb as "Everybody's Old Man," at the Palace, admonishes Rochelle Hudson and her friends

Hollywood Satire, 'Boy Meets Girl,' to Play Here a Week

"BOY MEETS GIRL," now in the final week of its four-month engagement in Chicago, will play on the Davidson theater stage for the week of May 10.

Frankly, "Boy Meets Girl" is a comedy mutiny against Hollywood, plotted by Bella and Samuel Spewack, who have worked in the cinema. It was staged by George Abbott, who did that same thing for "Three Men on a Horse," of which he was co-author. It is brand new comedy, a thumping success both in Chicago and New York.

Eric Dressler and Harold Vermilyea play the heroes—two mad wags who are wagging around a Hollywood studio, writing endless stories about "boy meets girl, boy loses girl, boy gets girl." Occasionally they decorate the scene with tigers, cowboys, the foreign legion and the West Point man who wanted to forget. In their spare moments they perpetrate assorted japeries, usually to help themselves out of a tight spot. In particular they make a motion picture star and an America's sweetheart out of a baby yet to be born. Polly Walters, blond and bland as they come, plays the waitress heroine, whose baby, "Happy," is starred before he comes into the world. Nigel Blake, a movie extra, is the boy of the title.

The Future of Film Music as Seen by Mr. Stothart

By Walter Monfried

HERBERT STOTHART, the Milwaukee composer who grafted wings of song to the Haresfoot club, who professed the tonal art at the University of Illinois, who helped to create the original "Rose Marie" and who, in consequence, is among the chief melodists of the world's largest motion picture manufactory—Metro-Goldwyn-Mayer—is still a bounding, irrepressible optimist. The future of his art is, to him, positively empyreal. He who came to Hollywood to assist with "The Rogue Song" and who stayed to construct the musical settings of "A Night at the Opera," "A Tale of Two Cities," "Mutiny on the Bounty," "Naughty Marietta," "Romeo and Juliet" and many another, almost alone of his confreres is carrying the banner of hope.

The tunesmiths of Hollywood met at a dinner and some of the weaker brethren deplored what they regarded as a thinning in their ranks. In their dicscouragement they inquired: "Where are the song writers of tomorrow coming from?"

"LET us not worry," Mr. Stothart gently chided them. "The popular song boys of Tin Pan Alley will always take care of themselves, and the real composers—why, they will be developed by the screen!" For evidence he pointed to the arrangements of Max Steiner in "The Informer," of Alfred Newman in "Street Scene," of Erich Korngold in "A Midsummer Night's Dream," "Pasteur" and "Captain Blood." He revealed that he has talked with Igor Stravinsky himself and that the Slavic firebird "needs but a spark" to be shot into a cinema career. "An impressionistic ballet, perhaps a 'Petrouchka,' would do it," Stothart joyously proclaimed. He then disclosed his philosophy of movie music:

"Opera can't live on sentimental revivals. People go only because it's the social thing to do. The screen will fulfil a destiny by developing not budding Rombergs, Berlins or Kerns, but Beethovens!"

These uncompromising opinions cannot fail to exhilarate all true art lovers—until one or two of the issues raised by Mr. Stothart is observed a bit. Those arrangements of "Street Scene" and "Pasteur" and "The "Informer," for example—were they good music or were they mere snatches of effective obbligato, disconnected successions of 30-second efforts to heighten the passion, action and sentiment set forth by Sylvia Sidney, Paul Muni and Victor McLaglen?

THE overture to "Tannhaeuser" or the "Miserere" may be only relics of "sentimental revivals," but Mr. Stothart must confess that they are still agreeable to the ear. One wonders how the composer would enjoy a concert hall program of the music written directly for Hollywood productions, the best of the "Pasteur" and "Street Scene" music, for instance.

Mr. Stothart's anticipation of a Beethoven's arising on the Paramount or M-G-M lot has a familiar ring, something like that of a couple of decades ago when it was confidently predicted that the pictures would revolutionize all methods and conception of education. Well, the schools and colleges and their faculties are still standing firmly and haven't even made a motion to retreat in favor of cinema pedagogics.

THE excellent playwright and critic, St. John Ervine, expresses it thus:

"Its (the theater's) rival, the cinema, has not produced a single author of even small renown, nor are any of its players, even the most popular of them, more widely renowned among discerning men and women than Moliere, David Garrick, Sarah Siddons, Edmund Kean, Rachel, Salvini, Bernhardt, Mounet-Sully, Irving, Ellen Terry, Lucien Guitry, Duse and Stanislavsky. When the motion picture can be associated, as the drama can, with names so potent with art and imagination as those of Aeschylus, Euripides and Sophocles, Shakespeare, Moliere, Sheridan, Goethe, Ibsen and Bernard Shaw, its power to prevail over the play may be evident."

And, considering the prediction of a Hollywood Beethoven, Ervine could have included mention of Mozart, Wagner, Verdi and Gounod as standards for Los Angeles geniuses to meet. Of course, Mr. Ervine's comparison is unfair in that the drama men have been plying their trade for 25 centuries and the musicians for several, while the motion picture business is only 30 or so years old. But it is almost undeniable that the picture makers, who have spent billions of dollars and have hired hundreds of persons of ability, have brought forth no single production and no single personage of anything like permament distinction, unless it be the most famous clown of all time, Charlie Chaplin. If any ardent cinemaphile should doubt that proposition, let him try to sit through the best of the offerings of five, 10 or 20 years ago.

MR. STOTHART, eminent as he is in his profession, seems a bit confused as to the issues he raises. Clayton Hamilton adjures us: "Never forget that while the stage is an art, the theater is a business." And the motion pictures necessarily are a business of a magnitude to dwarf the theater's, a business in which it would be suicide to let art rule too forcefully. An executive of a chain of Wisconsin show houses said it aptly: "In pushing 'A Midsummer Night's Dream,' we forgot all about Shakespeare and Mendelssohn and told 'em about Dick Powell and Joe Brown and Jimmy Cagney."

The composition of picture accompaniments is, without doubt, an exacting, respectable and quite valuable task, but one should be wary about confusing it with enduring work. Henry Ford and Walter Chrysler manufacture efficient vehicles which at the same time have noteworthy design and appearance (free advt.) but those gentlemen probably would disclaim any affinity with Phidias or da Vinci.

William Faulkner Writes 'Gunga Din' for the Screen

William Faulkner, the widely known novelist, is making the screen adaptation of "Gunga Din," which Edward Small will produce for R. K. O. Radio. The story is based, obviously, on Kipling's famous poem of the regimental water carrier with a British detachment in India.

Faulkner is nationally known for "Sanctuary," "Light In August" and "Pylon."

Robert Taylor is Janet Gaynor's leading man in "Small Town Girl" at the Wisconsin. The Journal Green Sheet carried the serial story.

'Mikado' Is Offered Last Time Tonight

THE Gilbert and Sullivan operetta, "The Mikado," which has been playing at the Davidson theater, will be given for the last time tonight. The historic Savoy opera company is presenting the show and the star is Mary McCormic, beautiful singer of grand opera and the former wife of the late Serge Mdivani.

John Patrick, the basso, handles the role of Pooh-Bah; Robert Davis plays Pish-Tush; Maria Santi, Peep-Bo; Blair Stewart as Nanki-Poo; Bert Goltra, the Mikado; Eileen Hutton, Katisha; Stanley Eden, Ko-Ko, and Joan Franston, Petti-Sing.

Even Hollywood contributes its share. The musical director is youthful Carlton Kelsey, who left the Columbia studios to lead the orchestra. Mr. Kelsey has directed music for many Shubert operettas.

Behrman, Famous Playwright, Signs a New Movie Contract

Metro-Goldwyn-Mayer announces a new contract with the famous playwright, S. N. Behrman, author of "End of Summer."

Ann Sothern and Bruce Cabot advise "Don't Gamble on Love" (or do they?) at the Riverside

The Secret of Beauty is Charm

Janet Gaynor

The lovely Janet Gaynor, one of the foremost of filmland's examples of charm, here secures a suitable definition for that indefinable quality from her co-workers and her own experience. She outlines several ways to gain charm.

LORETTA YOUNG hesitated for a moment at the entrance of the dining room of the Cafe de Paris on our lot, smiled as she nodded to a fellow player, and walked gracefully to her table.

"What a charming girl she is," said Director Henry King, with whom Warner Baxter, Michael Whalen and I happened to be lunching.

"Just what is your idea of charm, feminine charm, Henry?" asked Warner, after heartily agreeing with Mr. King on the undeniable charm of Loretta.

"Well, to my way of thinking, charm is indefinable," the director replied. "After all, in order to get very far with a definition of charm, one must first decide what it is; why some people have it and others haven't. As I have never been given a very satisfactory explanation, I stand pat on it being indefinable.

"The most charming woman I have ever known was less than five feet tall, weighed 90 pounds or so and was 82 years old. To me she represented everything that charm is presumed to signify, and yet I couldn't tell you exactly why. Probably, in the final analysis, charms is what we think it is. It becomes a matter of individual opinion, I fancy," said Mr. King, as he looked at first one and then another of us sitting at the table with him. Then he continued:

"And what is your idea of charm in a woman, Warner?"

"Beauty of soul, rather than beauty of features," Baxter answered without any hesitation. "The inner radiance that attracts people to a certain personality is the thing I notice first in a girl.

"I think that different features in different girls express what, for lack of a better word, we may call charm. In one it may be her eyes; in another, her mouth. In still another, it is the lovely way her face lights up when she smiles. Since I have learned this by observation, the general features of a girl do not attract attention half as much as the soul that shines through those features."

MICHAEL WHALEN, who plays Shirley Temple's father in "The Poor Little Rich Girl," was next asked the same question by the director.

"I wouldn't say, either, that beauty means charm, necessarily," answered Michael. "I believe there must be something stronger than mere good looks to make a deep and lasting impression. To me—well, I like a girl who is good natured, who has a sweet disposition, a girl who can be a pal—a genuine girl, absolutely minus artificiality."

Then Victor McLaglen, having finished his lunch, stopped at our table to chat a bit.

"What is your idea of this thing called charm, Vic?" queried Mr. King, after he had explained the theme of the round table discussion.

"If you mean feminine charm, and I'll bet you do," said Victor, "I think it lies in the eyes, mostly. I believe the eyes reveal character far more than any other feature does. I always notice a woman's eyes first.

"Physical beauty seems to me to be fairly unessential if a woman is interesting and intelligent. It is refreshing to find a girl whose greatest charm is her personality. And I like a girl who has not lost all of her feminine characteristics."

There you have the opinions of four men on this subject which so greatly interests us women. I agree with Victor. Beauty does not necessarily express charm, but if a girl is not feminine above all else I think she will lack charm.

CHARM is magnetism. Charm invites happiness wherever it appears.

And I don't think there can be any charm if it isn't accompanied by personal daintiness. "Not all our piety nor wit" can conjure charm —radiant, glamourous charm—if we do not cultivate the art of being exquisitely fresh and dainty.

Romance may be moonlight and roses—it may languish at the rainbow's end and all that sort of thing—but unless we are careful of our grooming we cannot really hope to attain the charm that invites romance to our side.

History tells us that the "cult of the exquisite" amounted almost to a religion in ancient Greece and Rome. The baths of the Emperor Caracalla, for instance, covered a square mile in area. That's much larger than any footage allotted a Hollywood swimming pool. There were palatial halls for exercising. Within the area were baths and rooms in which to relax.

The most complete of libraries was incorporated and there were nearly 2,000 marble sets where bathers reclined to receive after the bath ministrations.

In addition to cleanliness, health, intelligence and understanding, a large part of a woman's charm is manifest in her sincerity.

THE rich experience and deeper knowledge of life and world affairs to be gained through diversified reading, through music, art and travel always adds to one's charm of conversation. When one is able to discuss many subjects, one's own ardor reflects itself frequently in one's listeners.

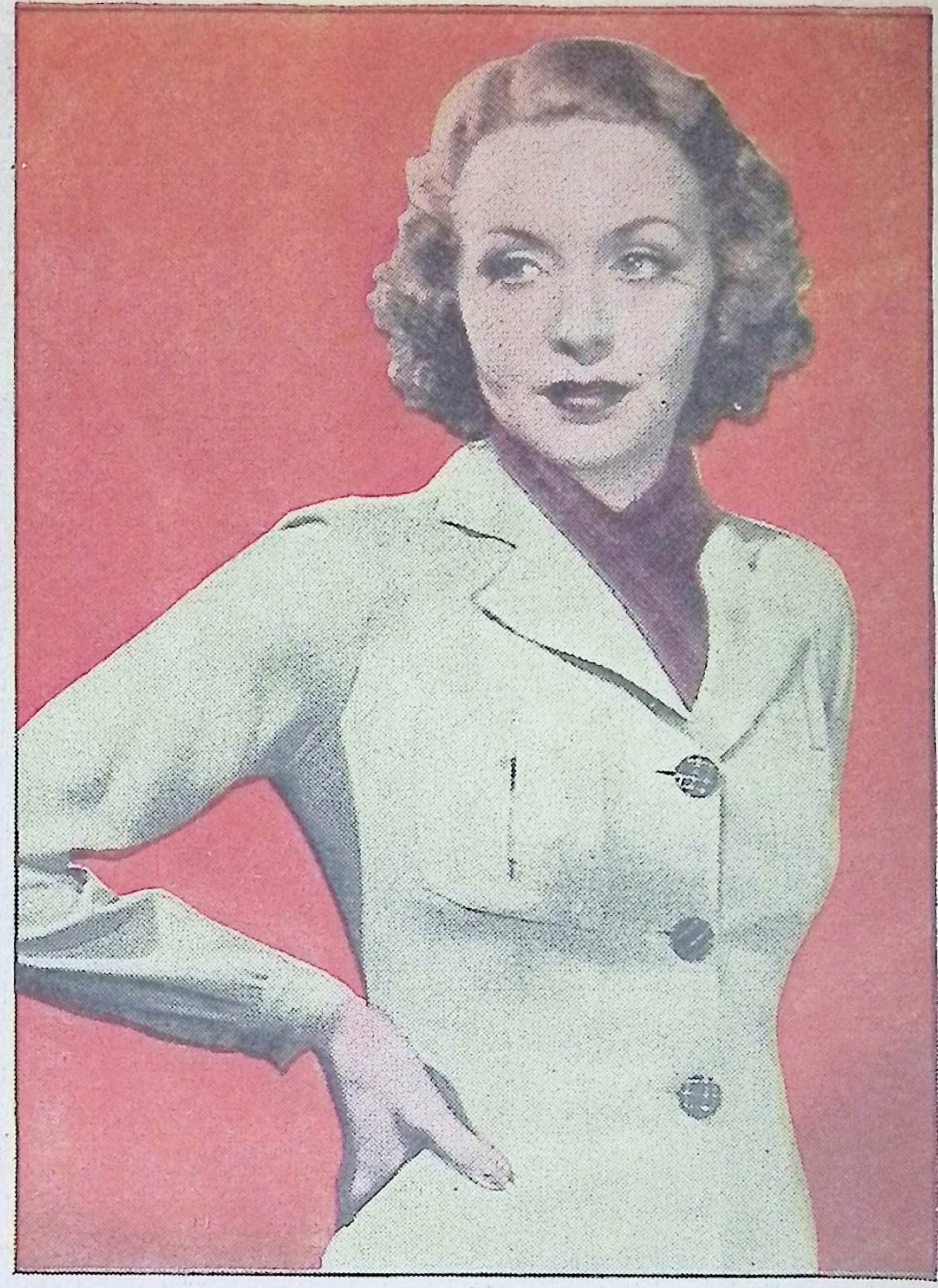
Travel, of course, is not always easily attained. But in a way anyone may travel by reading comprehensive travel books and magazines—even by seeing motion picture travelogs. To me, travel is the greatest relaxation. I think a change of scenery brings back calm poise and peace of mind after any period of strain. That is why I dash off to Honolulu every time I get a sufficiently long holiday.

But long trips aren't too vital. Even one day in different surroundings helps.

I think it is important to cultivate the spirit of play in order to be charming. Will Rogers once told me that sincere play, in the true spirit of youth, was as fine a creed as anyone could have. And haven't you noticed that a girl who enjoys playing wholeheartedly, doing simple things joyously, is always loved by everyone?

This Is the Sixth of a Series of Personal Articles Written by Famous Beauties of the Screen for Screen and Radio Magazine. The Seventh Article Follows Next Week.

Blouses-Plain and Fancy



Joan Perry wears a sport blouse of golden crepe, with an added note of color in the kerchief scarf.

By Sara Day

BLOUSES have assumed new fashion significance this spring because suits have become the most popular item in the wardrobes of Hollywood stars. Mounting into fashion importance along with the blouse are the camisole and petticoat, words almost forgotten in feminine circles the last few years. Sheer blouses of organdy, batiste and chiffon have brought back the dainty beribboned camisole. The petticoat is going to see a new vogue because the tailored skirt of a suit fits smoothly over taffetas, which provides that faint rustle which is the thing right now.

"The nice part about wearing tailored suits," said Dolores Del Rio one day when we were talking clothes, "is that with three or four blouses and a change of accessories you create the effect of having several costumes."

That is why the suit is an ideal costume for the girls and women of limited means. One suit, either man tailored or of the dressmaker type, with several blouses and a change of accessories for variety and you can go anywhere and feel well dressed.

There are so many styles of blouses to choose from and such a variety of materials that it shouldn't be difficult to assemble just what you need. The tailored blouse is very popular right now and is particularly good for the working girl.

One of these new blouses with mannish touches was chosen by Jean Rogers, Universal actress, to wear with her black twill tailored suit. This one of white crepe has a pleated front like a man's dress shirt, and real jet studs are used instead of buttons. Jean has several sets of these studs in colored stones which she can match to her accessories. For instance, sometimes she wears blue studs with blue cornflowers on her coat lapel and blue gloves to match.

THESE blouses with studs are very popular in Hollywood. At Mrs. Pat O'Brien's fashion show the other day I saw Mrs. Joe E. Brown wearing a navy blue tailored suit, the lapels of which were outlined in silk braid. Her blouse was one of those lovely bluish purple shades in silk crepe and she had real ruby studs, so Mrs. O'Brien told me. The same ruby shade was picked up again in the big bunch of violets she wore on her lapel.

At the same affair Agnes De Mille was very chic in a gray blue suit with a dubonnet red crepe blouse caught at the neckline with a huge costume clip of imitation sapphires.

Mrs. Jimmy Cagney, at Mrs. O'Brien's table, offered a new idea in blouses. She was wearing a black and white boucle knit one with her black suit flecked in white.

Irene Harvey, soon to be seen in "Men Without Love," an M. G. M. production, favors blouses—man tailored in severity—to wear with her suits. One of her favorites is made of yellow pique. It has a collar which stands up around the throat and a perky little tie of brown grosgrain ribbon. Small brown buttons fasten the pleated front. This is a very business-like blouse for the business girl and it can be tubbed easily so that it is always fresh looking.

Glenda Farrell, as I've told you before, prefers suits to any other kind of costume for daytime wear. She varies simple crepe blouses with white flannel gaucho type shirts and striped wash silk waists for her sport suits. Paula Stone changes her suits by wearing scarves or men's handkerchiefs in soft silk liberty prints instead of blouses.

Irene Dunne is another of Hollywood's tailored stars. With her new navy blue chalk stripe suit, Irene wears simple blouses in white or matching shades. Irene is very conservative when it comes to her personal wardrobe and doesn't go in very much for brilliant colors in her accessories.

One of Universal's new proteges, Jane Wyatt, has an original idea which she carried out in her spring suit. She had a piece of the same material as the gray twill suit made into a pleated frill and she wears this standing up around the collar of her blouse. It gives that Margot ruch effect so much in vogue right now.

JOAN PERRY, attractive Columbia starlet, is very pleased with the new blouse she has added to her spring wardrobe. She likes it because it can be worn without the suit coat and still look well. Made of gold colored crepe, the blouse of hip length buttons down the front with three large buttons and has two patch pockets with inverted pleats. For color contrast she wears a brightly colored linen scarf. This is a nice combination of colors for her brown tweed suit.

For dressier occasions there are any number of blouses which can make your suit look more like a costume than a suit.

For instance, I saw June Collyer the other day in a dressmaker type suit of a shade brighter than navy blue. It had a hip length jacket with a roll collar all the way down the front, revealing a navy crepe blouse printed in a tiny red and blue floral pattern. There were little red and blue buttons down the front. With this she wore a navy blue Breton sailor, blue bag and shoes and red gloves.

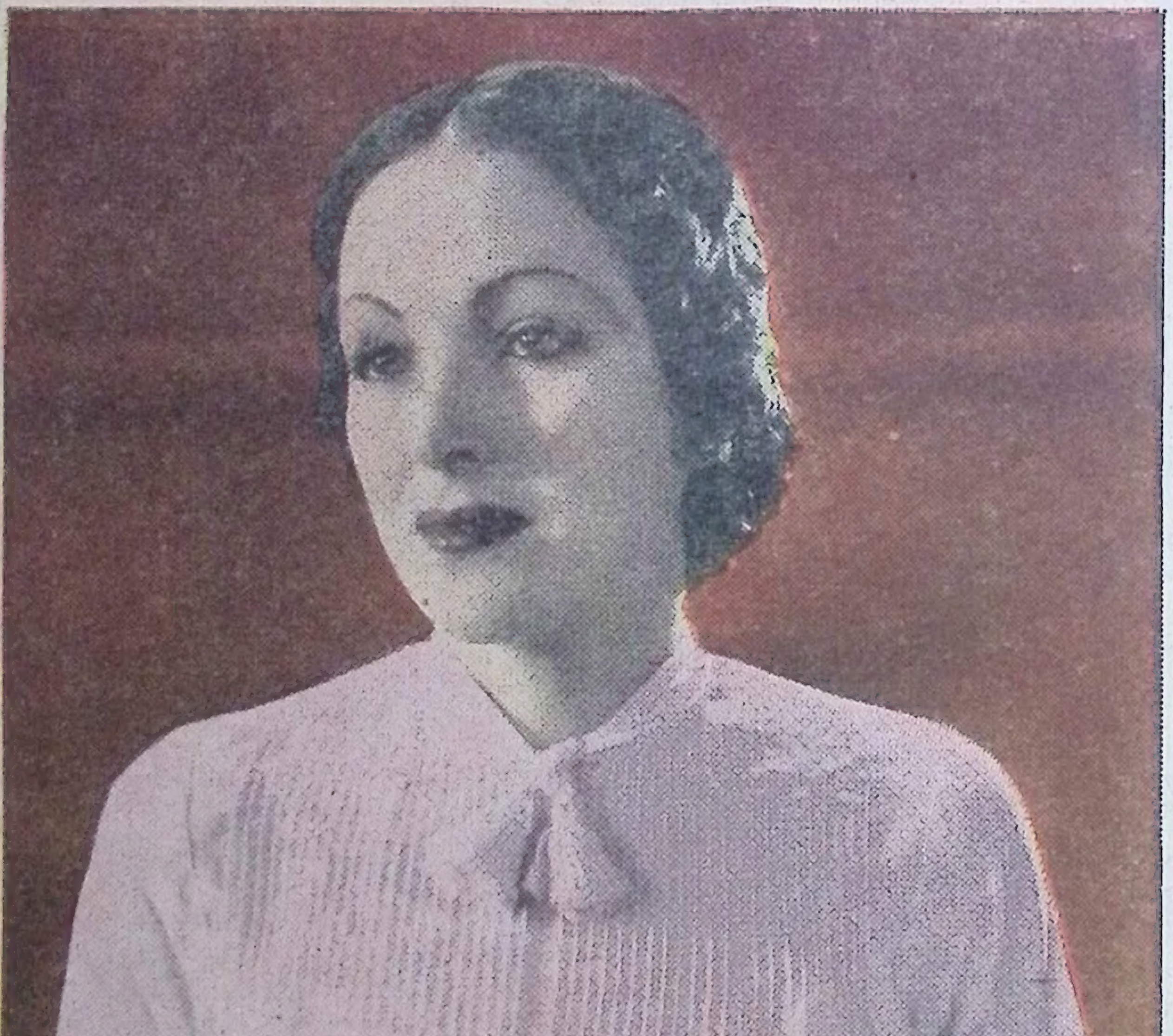
Jeanette MacDonald always wears very feminine, frilly blouses with her suits. Some are finely tucked batiste or organdy and some are of silk, but they all are trimmed in lace.

Jean Harlow is another who likes to take away the mannish effect of the severely tailored suit by wearing very frilly blouses. She usually adds to the effect by using a jeweled clip of some sort at the neckline.

When I saw Claire Trevor up on the boulevard the other day she was wearing a new black chalk stripe with very wide rounded lapels. Her skirt was split right in front and there was the distinct ruffle of a taffeta petticoat beneath. With this smart suit she combined a most delectable blouse. Made of very fine organdy, it had several rows of ruffling edges in lace down the front. Tiny pearl buttons and black velvet ribbons at the throat added to the very feminine effect. This is just the type of blouse to don at the office for a cocktail or dinner date just in case you don't have time to go home and change.

TUCKS and pleating are fashion news in blouses. Both are combined in a white crepe blouse which Diana Gibson, one of Universal's new players, wears when she wants to dress up her tailleur. This one has a peplum and a narrow tie sash. The collar is edged in a pleated ruffle and there is a novel little ornament of pleating at the throat.

Tucks and tassels distinguish another dressy blouse chosen by Priscilla Lawson, also of Universal, for her spring suit. This one of silk crepe in a soft tea rose shade has a tucked front and ties primly at the neck with tassels made of pleating.



Priscilla Lawson utilizes tucks and tassels, with dainty tucking giving a straight line trimness to both front and back.

Queries from the Fans

WHERE was Jack Oakie born, and please print a brief biography of his early career.

Jack Oakie was born in Sedalia, Mo., Nov. 12, 1903. He was educated in New York, and placed in the cast for the Junior League charity show in that city in 1919 by Fay Leslie. This resulted in the partnership of Oakie and Lulu McConnell, which continued until 1927. Together they played in numerous musical shows and in vaudeville. Then he went into pictures, in 1928.

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How old is Lanny Ross and is that his full name? Was he ever on the stage?

Lancelot Patrick Ross was born in Seattle, Wash., Jan. 19, 1906. His father, Douglas Ross, was a Shakespearean actor. As a child Lanny made his stage debut in one of his father's productions. He did not like trouping, however, and did not follow the stage.

* * *

Please print a short history of Nelson Eddy. Has he ever sung in opera, or just in concerts?

Eddy was born in Providence, R. I., Jan. 29, 1901. He is 6 feet, has blond hair, blue eyes, weighs 173 pounds. He was telephone operator and shipping clerk in an iron plant, newspaper artist, reporter and copy reader, copy writer for an advertising agency. Was taught singing by David Bispham, William V. Villonat and Dr. Edward Lippe; studied in Dresden and Paris.

He sang leading baritone roles with the Savoy Opera Co., with the Philadelphia Operatic society and Philadelphia Civic opera. He entered pictures in 1933, appearing in "Broadway to Hollywood," "Dancing Lady," "Student Tour," "Naughty Marietta" and "Rose Marie."

Annette Dionne frolics in "The Country Doctor", at the Uptown and Modjeska.

* * *

Please print something about Robert Donat—birthplace, when he entered pictures, etc.

Robert Donat was born in Withington, Manchester, England, Mar. 18, 1905. He is 6 feet, weighs 168 pounds. He played his first stage part in Birmingham, England, in 1921, afterward touring and appearing on the London stage. In 1932 he was placed under contract by London Film Production, and made his screen debut in "Men of Tomorrow." His later pictures have been "The Private Life of Henry VIII," "The Count of Monte Cristo" and "The Ghost Goes West."

* * *

Clark Gable was born in Cadiz, Ohio, Feb. 1, 1901. He is 6 feet 1 inch, weighs 190 pounds, has brown hair, gray eyes. Dick Powell was born in Mountain View, Ark., Nov. 14, 1904. He is six feet, has blue eyes, red hair, weighs 172 pounds.

* * *

I would like to get in touch with Cecil B. De Mille. Where can I address him?

Paramount studios, Hollywood, Calif.

* * *

What was the prize picture of 1935?

"Mutiny on the Bounty" was the Academy's choice; "The Informer" was selected by many critics.

* * *

Please publish something about the life of Chester Morris, who is a particular favorite of mine.

Chester Morris was born in New York city Feb. 16, 1901. His stage experience began when, as a boy of 16, he played the role of a man of 35 in "The Copperhead." The high spot in his theatrical career was "Crime," which ran for a year and a half in New York. He began his screen career in 1928, when he was given the role of Chick Williams in "Alibi." Since then he has appeared steadily in pictures. When in vaudeville before entering pictures he played in "All the Horrors of Home," written by his father, William Morris, an actor, and played by the entire family—mother, father, sister, Chester and two brothers.

Myrna Loy, in "Wife vs. Secretary," will appear on the Tower and Oriental screens.

* * *

Please publish something about Jean Muir.

Jean Muir Fullerton was born in New York city Feb. 13, 1911. She is blond, 5 feet 7 inches, weighs 125 pounds. She had stage experience before entering pictures.

These Portraits to Complete the April Set

Series of Eight This Month Has Unusual Interest

LOVELY Frances Langford is famaliar to thousands of Wisconsin radio fans, and will shortly thrill moviegoers in her first picture. Miss Langford's picture is included in the April set of portraits offered by Screen and Radio Magazine.

The late Milton Sills won a host of loyal followers in his silent picture days, and his popularity increased with the advent of the "talkies." Because of the warm memory many fans hold for him, our April set offers a special "In Memoriam" portrait.

How to Get Them

The two portraits shown here, together with those of Irene Dunne, Freddie Bartholomew, Norma Shearer, Al Jolson, Grace Moore and Jean Parker—eight pictures in all—will be sent to readers of Screen and Radio Magazine on receipt of the coupon at the right, together with the other three coupons which have appeared on this page in April.

Accompanying the four coupons should be 13 cents in cash or stamps, to cover mailing and handling costs. All orders should be sent to The Journal before Wednesday, May 20, to be sure of being filled.

New Set Next Sunday

Portraits of eight more popular stars will be offered in May, under the same arrangement as this month. The first coupon, and pictures of some of the stars, will appear on this page next Sunday.

For information on the stars to be offered in May, and for the latest screen and radio gossip, tune in "Emo's Movie Letter" every Tuesday, Thursday and Saturday from 3:30 to 3:45 p. m. over Station WTMJ.

In Memoriam—Milton Sills

Frances Langford

Department "M"
The Milwaukee Journal
Milwaukee, Wis.

APR
D

This is one of four coupons I am enclosing together with 13 cents for the pictures of Frances Langford and the late Milton Sills and the six other stars included in the April set of eight screen star portraits.

PLEASE ADDRESS YOUR REQUESTS TO DEPT. "M"

Name..................................
Address..............................
City....................................
State..................................

Send this coupon with those of Apr. 5, 12 and 19 before May 20, 1936.

'My Old Kentucky Home' Marion Talley's First Film

Victor Schertzinger has been signed by Republic to write the music and do the score for Marion Talley's first film, "My Old Kentucky Home."

Elizabeth Risdon Is Rising to Eminence in Hollywood

Elisabeth Risdon, who has appeared many times on Milwaukee stages, is advancing to an outstanding position among Hollywood performers. Her acting in the Grace Moore vehicle, "The King Steps Out," so pleased Columbia studios that it has exercised a further option on her services. Miss Risdon, leading lady on the Broadway stage, came to Hollywood about a year ago. After a series of supporting roles she was given important roles in "Crime and Punishment" and "Don't Gamble on Love."

'Bury the Dead,' War Play, Stirs Nation

Hollywood Gadabout

By Sheilah Graham

HOLLYWOOD, Calif.—The Frank Morgans are searching for a blond, blue eyed baby girl, three or four years old, for adoption. . . . John O'Hara and Anita Colby (nee Counihan), the newest dinner and dance team. . . . R. K. O.-Radio studio now bidding $75,000 for the Hart-Rodgers Broadway success, "On Your Toes," offered to it originally—and refused—for $10,000. . . . A recent California schoolgirl poll for the handsomest he-man of the screen placed Clark Gable at the bottom of the class. "He's too gentle," wrote one precocious 12-year-old. . . . Dixie Dunbar has named her dog "Darrylyn," after Darryl Zanuck, for whom the cute miss works. . . . Clarence Brown predicts that, within two years, all leading ladies on the screen will wear wigs.

* * *

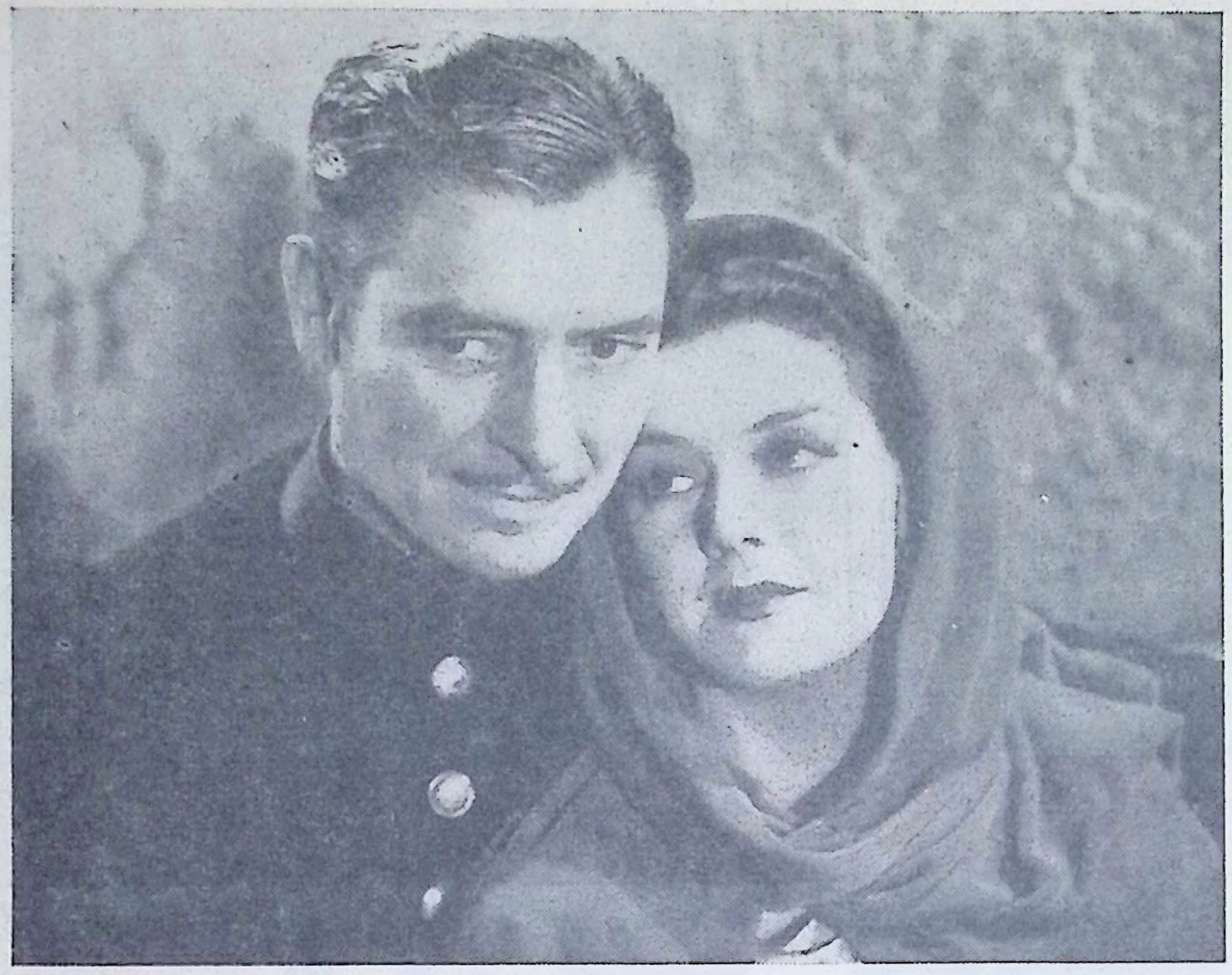
MARGARET SULLAVAN'S broken arm is rapidly healing the divorce breach between herself and former husband Henry Fonda, who calls on the incapacitated lady every day to offer his services as chauffeur. . . . Rex Ingram is in Hollywood for a visit. . . . Leslie Howard has definitely postponed the idea of playing "Hamlet." . . . Shirley Temple was paid $12,000 last year for indorsing "Shirley Temple" dolls. For performing a similar service, "Mickey Mouse" received $250,000.

* * *

MARLENE DIETRICH knows more about film photography than any other actress in Hollywood, and instructs Cameraman Howard "Duke" Green, now working with her in "The Garden of Allah," just how to get the best effects with her languorous, glamourous features. . . . Now that Robert Taylor is to play Armand opposite the great Garbo in "Camille," all the leading ladies here are demanding his screen services. Bob's private life, however, is still dedicated to Barbara Stanwyck.

* * *

WARREN WILLIAM has a large notice displayed in the dressing rooms adjoining his swimming pool, "Bathe thoroughly B4 you swim." . . . Marian Nixon and Bill Seiter, who adopted a 10-month-old baby last month, are still searching for a suitable name for him. . . . Barton McLane has bought a tiger cub for a house pet. "It's just like a kitten—so tame," he says. . . . Alice Faye reducing weight at Arrowhead Springs. 'Tis rumored Rudy Vallee is still her real life hero. . . . Fred Astaire behind locked doors with Hermes Pan, dance director at R. K. O.-Radio studio, perfecting his difficult routines for "Never Gonna Dance." So far, Ginger Rogers has not showed up for rehearsals.



Ronald Colman and Rosalind Russell are in "Under Two Flags," heading for the Wisconsin.

Yes, he does look like Napoleon. Claude Rains will take the role in "Hearts Divided."

'The Great Ziegfeld' Picture Is to Play at Davidson for 2 Weeks

"THE GREAT ZIEGFELD," the ambitious and lavish motion picture recently completed by Metro-Goldwyn-Mayer, will be shown at the Davidson theater as a road show attraction, beginning May 17. The motion picture firm has taken the house for two weeks. It is planned to give two shows daily, at 2:30 and 8:30 p. m.

William Powell takes the part of Ziegfeld, Myrna Loy of Billie Burke and Luise Rainer of Anna Held. Many of Ziegfeld's own stars, such as Fannie Brice, Ray Bolger, Harriet Hoctor and Gilda Gray, the Milwaukee dancer, appear as themselves in the picture. Stanley Morner, another Milwaukeean, has a singing role.

What's at the Show?

Downtown Houses

Davidson—"The Mikado" (on stage), with Mary McCormic, ends tonight; Federal theater's "Behold This Dreamer" opens Friday.

Pabst—German picture, "Zigeuner Liebeslied," ends today.

Palace—"Everybody's Old Man," Irvin S. Cobb, Rochelle Hudson; "The Moon's Our Home," Margaret Sullavan, Henry Fonda.

Riverside—Joe Frisco heads the stage show; on screen, "Don't Gamble With Love," Ann Sothern, Bruce Cabot.

Strand—"Gentle Julia" and "A Message to Garcia" continue.

Warner—"Sutter's Gold," California historical spectacle with Edward Arnold; "Widow From Monte Carlo," Warren William, Dolores Del Rio. "I Married a Doctor ("Main Street"), with Pat O'Brien, coming next.

Wisconsin—"Small Town Girl," Janet Gaynor, Robert Taylor; "Garden Murder Case," Edmund Lowe, Virginia Bruce. "Under Two Flags" likely to follow.

Neighborhood Houses

Avalon—Sunday-Tuesday, "Follow the Fleet," "Three Live Ghosts"; Wednesday-Friday, "Exclusive Story," "My Marriage."

Downer—Sunday-Wednesday, "Modern Times," "Whipsaw"; Thursday, Friday, "Two for Tonight," "Exclusive Story."

Egyptian—Sunday-Tuesday, "Petrified Forest," "Milky Way"; Wednesday, Thursday, "Seven Keys to Baldpate," "Lady Consents"; Friday, "Another Face," "Timothy's Quest."

Garfield—Sunday-Tuesday, "Follow the Fleet," "Another Face"; Wednesday-Friday, "Two for Tonight," "Three Live Ghosts."

Juneau—Sunday, Monday, "Dangerous," "Strike Me Pink"; Tuesday-Thursday, "Tale of Two Cities," "Hands Across the Table"; Friday, "Crime and Punishment," "Freshman Love."

Lake—Sunday, Monday, "Ghost Goes West," "Rose Marie"; Tuesday, Wednesday, "It's a Great Life," "Man Who Broke Bank at Monte Carlo"; Thursday, Friday, "Perfect Gentleman," "Seven Keys to Baldpate."

Modjeska—Sunday-Tuesday, "The Country Doctor," "Dancing Feet"; Wednesday-Friday, "Music Goes 'Round," "Hell Ship Morgan." Friday night, on the stage, amateur show.

Oriental—Sunday-Tuesday, "Trail of the Lonesome Pine," "Her Master's Voice"; Wednesday-Saturday, "Wife vs. Secretary," "F Man."

Shorewood—Sunday-Wednesday, "Next Time We Love," "Two for Tonight"; Thursday-Saturday, "Exclusive Story," "Three Live Ghosts."

Tivoli—Sunday, Monday, "Music Is Magic," "Annie Oakley"; Tuesday, Wednesday, "I Dream Too Much," "Grand Exit"; Thursday, Friday, "Little Big Shot," "Dangerous Intrigue."

Tower—Sunday-Tuesday, "Wife vs. Secretary," "F Man"; Wednesday-Saturday, "Trail of the Lonesome Pine," "Her Master's Voice."

Uptown — Sunday-Tuesday, "The Country Doctor," "Your Uncle Dudley"; Wednesday-Friday, "Two for Tonight," "Three Live Ghosts."

Soldier Corpses Walk to Reveal Follies of Fight

By Ira Wolfert

NEW YORK, N. Y.—Irwin Shaw is 23 years old, but he knows how to put one word after another. Some of his words are four-letter words short and ugly. Some are longer—stethoscope for instance, and hemorrhage and "avulsion of the cerebellum."

But their cumulative effect is of punches against flesh. The words are hard, goading. They dance with an excitement that is harsh and erratic. They rattle against your ears At the end they leave you with your skin crawling up your back.

At least this is what Mr. Shaw has done in "Bury the Dead," a 70-minute play which is the best, most stubbornly furious exposition of the stupid waste of war I have ever seen. It says simply that killing young men in war is wrong.

YOUNG Mr. Shaw worked his way through Brooklyn college by driving a truck, shoveling snow and tending furnaces. He is a pink cheeked lad, who did not let a lisp prevent him from making the football team.

He has written some short stories and radio scrips. Then he began to wonder what would happen if six dead soldiers were to refuse to be buried and insist on living out their lives. He placed the action in "The Second Year of the War That Is to Begin Tomorrow Night."

A group of actors got hold of it and put it on for two nights before an invited audience. It struck like a whiplash and the sound of it penetrated far. A magazine rushed it to the press. A publisher slapped it between boards. In Hollywood, Fredric March and Florence Eldridge read it to an audience which insured a Pacific coast showing. The movie companies began scrambling to put its author under contract. The officials of R. K. O. assigned the author to write a masterpiece about the gridiron for the fall trade.

Producers here battled for the right to put it on Broadway. Alex Yokel, who parlayed "Three Men on a Horse" into a fortune, won He did a wise thing. He opened it with the original company—now called "the Actors' Repertory company"—and made it famous.

THE action of the play begins with the members of a burial detail who, somewhere behind the lines, are shoveling six corpses into a hasty grave. Once neatly tucked away, a chaplain and a rabbi arrive to sprinkle them with hopes for the happy journeying of their souls. Then simply and one by one the corpses rise up and say, "Don't bury us. We don't want to be buried."

The captains and generals plead with them to lie down and let themselves be buried.

"They sold us," says the corpses. "The generals sold us for 25 yards of bloody mud." And one adds sardonically, "The real estate operations of generals are always carried on at boom prices."

And finally, while the desperate generals pour bullets into them in vain, they clamber from their graves to begin their fearful walk across the world. And as they walk, the war makers, the organizing force of the earth tremble and people cheer because, "When dead men won't stay buried, war must stop."

It is a fantastic, nightmarish notion, but it's walloping good theater, and, as this new company acts it and as Worthington Miner and Walter Hart have directed it, is a thing of beauty and may well be a joy forever.

Joe Brown Has Started Work on 'Earthworm Tractor' Movie

Having completed "Sons o' Guns," Joe E Brown has started work on another picture the long deferred "Earthworm Tractor," based on the stories by William Hazlett Upson.

Helen Wood
Twentieth Century-Fox

June Travis
Warner Brothers

Frances Drake
Paramount

Binnie Barnes
Universal

Hepburns and Ha

By Jay

WHO are the Colberts, Harlows and Hepburns of tomorrow? Since Hollywood is synonymous with uncertainty, there's no saying with any degree of confidence.

The Hollywood firmament has ever been distinguished by the fading or mysterious disappearance of one rising star after another. Therefore, he who would don the prophet's mantle to name the coming feminine stars brands himself as a babe in Hollywood.

However, the buck can be passed to the movie makers. For at this moment each major studio has one or more prize packages of cinematic femininity definitely labeled "Slated for Stardom."

Metro-Goldwyn-Mayer names Eleanor Powell and Rosalind Russell. R. K. O.-Radio choices are Margaret Callahan and Harriet Hilliard. Paramount designates Ida Lupino, Frances Drake and Eleanore Whitney. The Warner Brothers nominees are Oliva De Haviland, June Travis and Beverly Roberts. Twentieth Century-Fox selects Dixie Dunbar, June Lang and Helen Wood. Universal's candidate is Binnie Barnes.

M. G. M.'s Eleanor Powell is skyrocketing into the Hollywood heavens. Her next picture will be only her third effort, yet she will be starred. The first spurt in her upward flight was the capture of the romantic lead in "Broadway Melody of 1936" after being tested for only a dancing bit. Previously the former dancing principal of several Broadway musicals had done two numbers in George White's film "Scandals," but did not click with the public until she was allowed to speak in "Broadway Melody."

R. K. O.-Radio believes Harriet Hilliard will have a parallel flight. Well known as a soloist with Ozzie Nelson's orchestra, she was brought to Hollywood for a gradual build-up. However, after a test she was popped into the supporting romantic lead in "Follow the Fleet." The blond Harriet turned brunette via wig for the film, scored in both singing and acting. For her next picture a story has been chosen especially to suit her talents. The studio plans to start work on it early in June.

STARDOM looms within a year for Binnie Barnes, says Universal. En English girl who began her career as a spinner of ropes and yarns, Miss Barnes attracted Hollywood with her portrayal of Catherine in the British made "Private Life of Henry VIII." Universal imported her in May, 1935, and has kept her busy in important roles.

Homesick, she was packed up to return to home and husband when her studio dangled the top feminine spot in "Sutter's Gold" before her. She yielded.

Oliva De Haviland has had three leading roles in as many films of the "colossal" classification, "A Midsummer Night's Dream," "Captain Blood" and Anthony Adverse." An absolute unknown until she played Hermia in "A Midsummer Night's Dream," this 18-year-old has been plucked from a college doorstep on the eve of enrolment by none other than Max Reinhardt.

This is the outstanding example of the "take a chance on unknows" policy that some of the studios adopted recently. Warner Brothers' studio is the main exponent. Their two other candidates, June Travis and Beverly Roberts, also were unknowns.

June Travis had no dramatic training or experience whatever, but was signed, given a few minor roles and then placed in the feminine lead in "Ceiling Zero" opposite James Cagney. She has followed up with leads in two pictures of less importance, but her roles have been more important.

Beverly Roberts was discovered as a singer, in a New York night club, but she had had some stage experience in London. Her first screen role was the romantic lead opposite Al Jolson in "The Singing Kid." She has since played in two other pictures in quick succession.

This awarding of a number of featured roles or leads one right after another seems to be the order of the day with the newer starlets. Twentieth Century-Fox gave June Lang four important parts in the short

Ida Lupino
Paramount

Olivia de Havilland
Warner Brothers

Eleanore Whitney
Paramount

Beverly Roberts
Warner Brothers

Rosalind Russell
Metro-Goldwyn-Mayer

rlows of Tomorrow

Elwell

space of 12 weeks. Her most recent and biggest role is the feminine lead in a spectacular war film, "The Road to Glory."

JUNE LANG, now 21, has been in pictures since she was 16. That is, she was under contract to the old Fox Films, but for four years she was used mostly in publicity, not motion pictures. Shortly after her contract expired she changed the color of her hair to chestnut and was re-signed.

They are saying the same thing at Paramount about 18-year-old Eleanore Whitney. A dancer in vaudeville since she was 11, this diminutive lass was cast in her first picture mainly to utilize her flying feet. But she impressed even when her feet were still and was next given a straight dramatic lead. She will have top billing for a second time in a musical extravaganza, "Three Cheers for Love."

Another dancer tagged as a star in the making is Dixie Dunbar. After dancing in night clubs for two years, she traveled to Hollywood to step in George White's "Scandals," returned to Broadway in a musical comedy and was brought back to Hollywood for a dancing and singing part in "King of Burlesque." Still very much in the grooming stage, she now has a straight acting part in "The First Baby."

Helen Wood, another Twentieth Century-Fox candidate, came to Hollywood at 16, a beauty contest winner. At first a showgirl in two Eddie Cantor pictures, she won several small speaking parts, next a bigger role and then was given her first and only leading role so far, in "Champagne Charlie."

Margaret Callahan went to Hollywood from the New York stage, where she had impressed in two plays. In nine months in pictures she has played two ingenue leads and three full fledged leading roles, her last being opposite Richard Dix in "Special Investigator."

ALSO from the New York stage came Rosalind Russell. It was also after two plays that she went to Hollywood. Apparently M. G. M. has been rushing her along—she has played in nine pictures in 12 months—but her earlier roles were minor ones, at her own request. After more important parts in several pictures Miss Russell played the feminine lead opposite William Powell in "Rendezvous." M. G. M. calls her one of the most vivid newcomers to the screen in years.

Hollywood reached to England for Ida Lupino and Frances Drake. Miss Lupino comes of a theatrical family that goes back 250 years. In her early teens she was doing extra work in London studios. She played a leading role at 16, in 1932, and continued as a leading woman in English films until signed by Paramount the following year. Now only 20, she has had featured roles and leads in about a dozen films.

Though discovered in England, Frances Drake is an American by birth. Her career began in London after graduation from an English finishing school. She appeared in several plays, danced in some of the leading night clubs with a partner, graduated to the films. One of her screen tests found its way to Hollywood and won her a Paramount contract. She has played principal roles in a half dozen or so films, her most recent being "Florida Special."

The background of these intended stars presents a crazy quilt of training and experience. They came from night clubs, musical comedy, vaudeville, the drama, radio and nowhere. Some were singers, some dancers, some actresses, some schoolgirls. Before entering films some were well known, some little known, some entirely unknown. They have from only one to a dozen or more films under their figurative belts.

The physical side is just as confusing. Some are beautiful, some merely pretty. All have youth, but some not extreme youth. Seven are brunettes, four are blonds, and three lean to the redhead classification. Some are tiny, some are tall. There are vivacious, reserve, innocent, sophisticated, demure, wistful and yet indefinite types.

Apparently Hollywood has no formula for feminine stars to be.

Margaret Callahan
RKO-Radio

Dixie Dunbar
Twentieth Century-Fox

June Lang
Twentieth Century-Fox

Spinning The Dial with BCL

Many Time Changes Go Into Effect Sunday

Clock Change Affects More 'Short Waves'

By DX

THE advent of daylight saving time in Europe last week resulted in the advancement of the broadcast schedules of some stations one hour. American short wave stations will be similarly affected beginning today.

Among European stations whose schedules have been altered are the Paris stations; CT1AA, Lisbon; ORK, Brussels; PHI, Huizen, and PCJ, Eindhoven, Holland. Those unaffected by the change are the stations at Daventry and Berlin; EAQ, Madrid; 2RO, Rome; HVJ, Vatican City; HAS3 and HAT4, Budapest; SPW, Warsaw.

It should also be noted that although Big Ben strikes daylight saving time, all announcements from the British stations are in Greenwich mean time. For latest schedules of the European stations refer to our daily program listings and logs.

* * *

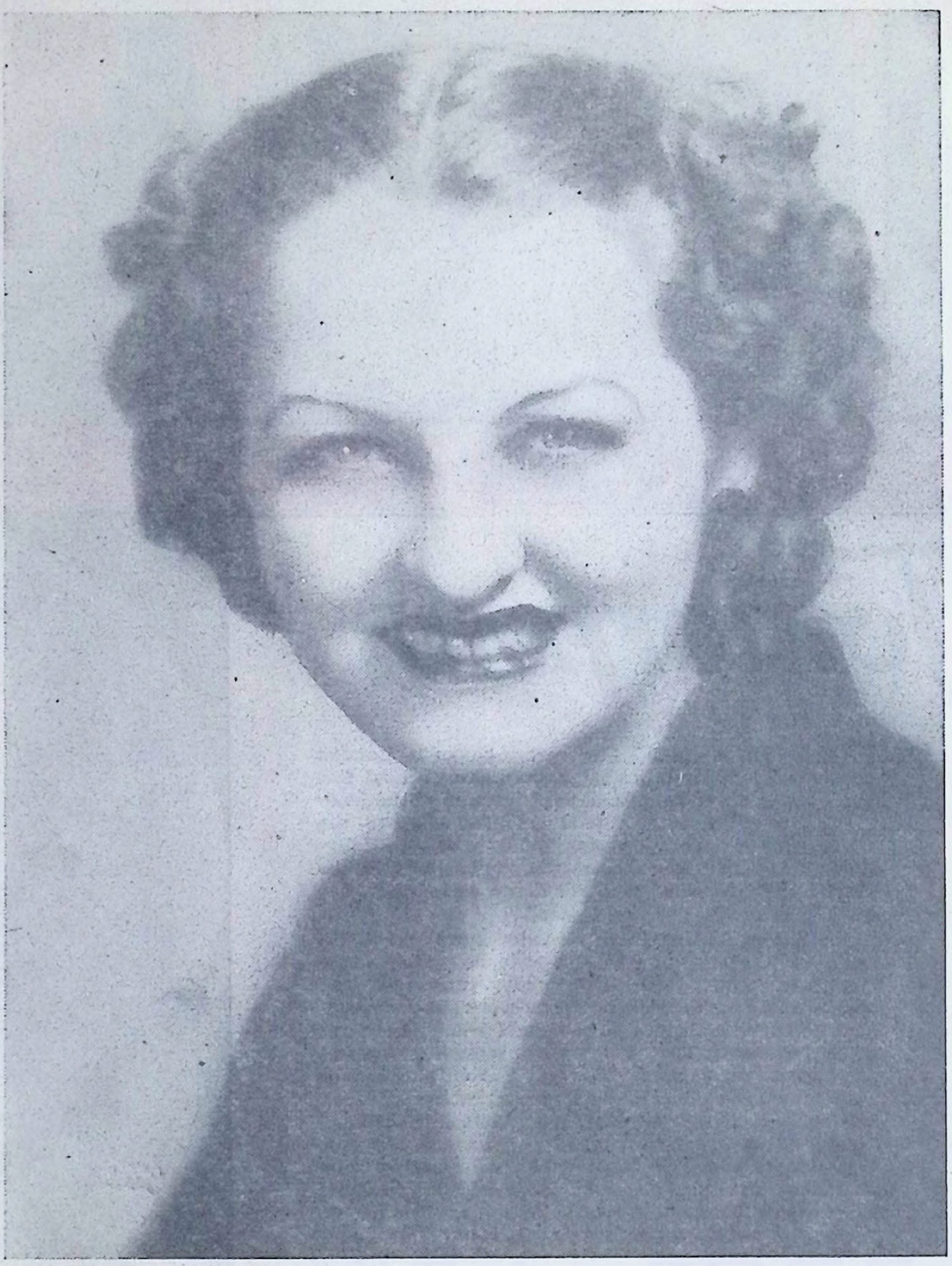
A new American station, W2XGB, Hicksville, L. I., was heard last week testing evenings with music and calling Havana, Cuba. Owned and operated by Press Wireless, Inc., the station broadcasts on 6.425 megs., and requests reception reports. . . . A new Latin American country now may be added to the short wave log with the introduction of a commercial phone, YSJ (13.40 megs.), at San Salvador, Republic of El Salvador, Central America. This station was heard several times testing at various hours of the day and calling WNC at Hialeach, Fla.

* * *

Reception of European stations last week was erratic and unreliable. Stations usually heard with excellent volume were weak and at times completely inaudible. This was especially noticeable in the 25-meter (11-meg.) band in the evenings. While London and Berlin were poor, the French stations, TPA3 (11.89) and TPA4 (11.71), were both received well. . . . On the 19-meter (15-meg.) band the powerful new Daventry stations, GSO (15.18) and GSP (15.31) were not as well received as during the previous week. . . . The best 16-meter (17-meg.) station was PHI, Huizen, Holland (17.77), while GSG (17.79) was fair. Berlin's DJE (17.76) was weak. On 49 meters (6-meg.) the only European station heard was DJC, Berlin (6.02), which came through with only fair volume and strong interference from Latin Americans. The only other European station operating on 49 meters, DJM, Berlin (6.079), from 6:30 to 8:30 p. m. was not heard due to the fact that three other stations, one in Chicago and the others in Latin America, were on the same frequency at the same time.

* * *

Within recent months many changes in frequencies and power have been made by the Colombian short wave stations in accordance with a new regulation in that country which fixed 500 watts as the minimum power to be used by those stations. Last week two more of these stations shifted waves and one increased power. Station HJ4ABE, Medellin, is now on 6.095 megs., formerly broadcasting on a free channel of 5.93 megs. Why this shift was made we cannot understand, as the station was clear of any interference on its former frequency while at the present time it interferes with CRCX (6.09), W3XAL (6.10) and W9XF (6.10). . . . "La Voz de Santa Marta," Station HJ1ABJ, previously on 6.005 megs., is now broadcasting with 1,000 watts on a new frequency of 6.025 megs., between HP5B and DJC. This station is causing interference with HP5B (6.03) and DJC (6.02).



Jeri Harris, rhythm singer who recently joined Bob Heiss' "Rhythm Revue," will be heard when the series shifts to Saturdays at 10 p. m. beginning May 2. The last Sunday program will be heard today at 1 p. m.

Hollywood a Reunion City for Alumni of the Networks

DIPLOMAS and an annual class reunion in Hollywood might well be provided for the ranks of the N. B. C. network's alumni in the film capital. The list is rapidly swelling.

Don Ameche, one of the best known air thespians ever produced around the Chicago studios and leading man of the popular First Nighter series, has about decided to locate permanently in Hollywood. After seeing the rushes of Don's first picture, the producer took up his option, so Don has leased a home in Beverly Hills and brought his wife and two youngsters from Chicago.

Ameche is currently working on the Twentieth Century-Fox pictures, "Turmoil," and continuing his First Nighter programs.

Dorothy Page, who became a national favorite singing over the networks from Chicago, has finished her second feature for Universal and is now lolling around Malibu beach. She's on the air again from N. B. C.'s Hollywood studios and glad to be back after a year's absence.

Betty Lou Gerson is planning an early return to Chicago, following the conclusion of the First Nighter series. Together with these air stars from the mid-west, other N. B. C. Chicago "expatriates" including Arthur Jacobson, whom the film magnates call Henry Hunter, and Shaindel Kalish, who has been re-tagged Ann Preston, have their own clique in Hollywood.

Marion Talley, who recently opened a weekly radio song series, has started "My Old Kentucky Home" at Republic. Bob Burns is working with Bing Crosby in the latter's "Rhythm on the Range" at Paramount.

Frank Luther's first "High Hat," soon will be on the screens and Luther is writing a scenario and the music for a second film. Sam "Schlepperman" Hearn and Little Jackie Heller have just completed roles in "Florida Special" at Paramount. Helen Troy, the "Susie at the Switchboard" on the Carefree Carnival, has been signed by Twentieth Century-Fox after her exceptional work in "Song and Dance Man."

Jane Froman and James Melton soon begin their second film for Warners, where Warren Hull, who announced Bea Lillie's program on N. B. C., is under contract

All Networks Offer 'Shows' Hour Earlier

DAYLIGHT savings' annual installation again tears the program schedules to shreds, gives radio editors one long headache and listeners a case of the jitters trying to find their favorite programs.

The network shows—most of them at least—will be easy to find, since they will be heard one hour earlier than before. Rudy Vallee will be on at 6 p. m. Thursdays; Maj. Bowes will be on at 6 p. m. Sundays; Bing Crosby will be on at 8 p. m. Thursdays; Fibber McGee will be heard Mondays at 6 p. m. and Richard Himber will be heard Fridays at 8 p. m., all on WTMJ. Those examples of new times should help settle the network problem.

A few dramatic programs on the networks and the National Farm and Home hour will be presented on a different schedule. The farm feature will still be heard at 11:30 a. m. (C. S. T.). Dramatic programs may be a little harder to follow, however, so a complete schedule of all heard in this area is presented. The new schedule for dramatic script shows on stations in this area follows:

Eight a. m., Vic and Sade (WLS); 8:15, Dan Harding's Wife (WMAQ) and We Are Four (WLS); 8:30, Today's Children (WTMJ); 8:45, David Harum (WLS); 9, The Goldbergs (WBBM); 9:30, Just Plain Bill (WBBM); 9:45, Bachelor's Children (WGN) and Rich Man's Darling (WBBM); 10, Painted Dreams (WGN); 10:30, Mary Marlin (WBBM); 10:45, Broadway Cinderella (WGN) and Five Star Jones (WBBM); 11, Mary Sothern (WGN); Helen Trent (WGN); 1, Molly of the Movies (WGN) and Forever Young (WMAQ); 1:15, Ma Perkins (WTMJ); 1:30, Betty and Bob (WTMJ); 1:45, the O'Neills (WTMJ); 2:15, Backstage Wife (WTMJ); 2:30, Girl Alone (WMAQ), and 4:45 p. m., Renfrew of the Mounted (WBBM).

THE situation locally will be even more difficult, since the shifting of chain features, particularly at night, will move early evening programs on WTMJ to a time at 9 p. m. or later. The ice cream show with Bill Carlson and this scribbler moves to 9 p. m.; the Kilowatt Hour to 9:15 and Heinie's orchestra to 9:30 p. m., beginning Monday The late evening news bulletin will be heard at 9:50 o'clcok hereafter.

Daytime changes will be even more extensive, with the Mid-Morning Melodies program becoming the Afternoon Melodies on broadcasts at 4:30 p. m. every weekday afternoon. The former cast, Allen Timm, Myrtle Spangenberg, Jack Martin and Lillian Largay, will continue to be heard.

The "Corner Grocery" also changes title and time Monday, becoming the "Kaffee Klatsch" each weekday at 3 p. m. Karl and Frieda continue to headline the program but the setting changes slightly to accommodate the afternoon gossip atmosphere.

NANCY GREY, popular WTMJ women's commentator, will be heard on a new schedule effective Monday through Friday at 10:15 a. m. The title of the new series of quarter hour programs will be "What's New in Milwaukee"?

Don Gordon's "Household Hints" program will be heard hereafter at 11 a. m. every Monday, Wednesday and Friday, with Sentimental Selma continuing at 11:15 a. m. on those same days. The Park Avenue (Arkansas) Hillbillies will be heard at 5. p. m. Mondays and Saturdays and "Our Club," Capt. Larry's children's feature, moves to 5:30 p. m. for weekly broadcasts.

A number of new network features will be scheduled, including Gene Arnold's broadcasts at 10 a. m.; Ray Knight's "Cuckoo Hour" at 8 p. m. Mondays and several broadcasts by the service bands and concert orchestras.

Ethel Shutta, Song Star, Real Child of the Stage

AN UNCERTAIN early life as the daughter of an old trouper has left Ethel Shutta, singing star who is featured with her husband, George Olsen, on the Saturday night Celebrity Night program, with the belief that she is almost a part of the stage.

In her infant days, Ethel was hauled around the country with a vaudeville troupe, finding a comfortable bed in a theatrical trunk each night that her father was in front of the footlights. The atmosphere of the stage soon began to course through her childhood veins. At the age of 3 she made her first public appearance. Her first speaking part came five years later. Then she lived the difficult and troubled life of a child always among strangers in the classroom, for she attended school all over the map and wherever her father unclamped the lid of his theatrical trunk.

Vocal lessons were added to her other studies and soon Ethel began to take part in musical comedies. In her early teens, she was a "young veteran" of the stage, sharing its difficult living conditions and the thrill of applause from across the footlights and loving it all.

Her early days included such varied roles as Eva in "Uncle Tom's Cabin" and the lead in "Why Women Sin." When her parents died, Ethel's heart was too deeply in love with the stage to leave it.

The Shuberts featured her as a leading "temptress" in "Temptation," and she worked for Ziegfeld in "Louis the Fourteenth" and the "Follies." On the first night of the Follies' rehearsal, the music annoyed her. A fellow named Olsen was leading the orchestra. Leading it, horribly, too, she thought. She made no secret of her dislike for the music.

Olsen heard about it, went backstage for a talk with the actress whom he was "annoying" with his band. She told him he was playing too loud. Out of the backstage conference came the wedding of George Olsen and Ethel Shutta, not long thereafter.

Ethel has found few idle moments since the marriage, because she personally supervises the home life of Charles, 8, and George Olsen, jr., 6. Another of her wifely duties is buying suits for her husband, who she says "would wear a suit forever if I didn't keep after him to get new ones."

'Today's Children' for 1,000th Time

The one thousandth broadcast of Today's Children, N. B. C.'s dramatic serial on the problems of a modern family, will be heard Monday at 8:30 a. m. over WTMJ-N. B. C. Today's Children has long been one of the most popular daytime serials on the air. It was the first serial to take as its theme the complicated problems of the young men and women of today, presenting them in the case of the Moran family, a modern American clan headed by the now famous Mother Moran.

The anniversary of Today's Children is brightened by the return of Jean MacGregor, who has been ill for a year, to her old role of Dot Moran. Luise Blocki took Jean's place while she was away.

Back in 1913 Helen Holmes was starting toward stardom and Bob Burns was just an extra. Today Burns, shown above with Miss Holmes, is starting toward stardom and Miss Holmes is just an extra among film players. Burns is heard with Bing Crosby on WTMJ Thursdays at 8 p. m.

Annadell Kiger, former stock actress, is heard in the role of Isabelle Ricks on "Ma Perkins" over WTMJ. Miss Kiger, only 22, has been in seven stage productions and three movie shorts but she prefers radio over all other mediums.

Riding the Airwaves with BCL

There has been such an abundance of fan mail sent to **Bob Burns**, radio comic, at Van Buren, Ark., his home town, that **Mayor Tom English** had to set up a Bob Burns fan mail bureau, financed by the city and several civic clubs. A special folder advertising Van Buren is being inserted in all replies for a little town publicity. . . . Soon there will be many **Amos 'n' Andy** duos throughout the country if the present rate of twin naming keeps up. Recently two more sets, one in Pennsylvania and another in Wisconsin, were given the names of the famous radio artists. . . . Although **Deane Janis** plays the piano as well as she sings, the popular songstress never plays her own accompaniments on the instrument. She prefers to have her arms free when vocalizing. . . . **Johnny**, the call boy, had to give up his great ambition to become a noted violinist when it was learned that the 43-inch tall star's finger's were not long enough to reach enough frets.

* * *

Radio artists receive a varied type of fan mail. Howard Price, "Gipsy" soloist, for instance, has many requests from people to tell their fortunes. . . . Richard Gordon, Sherlock Holmes on the radio, receives personal mysteries to solve for listeners. . . . Rosario Bourdon gets many letters from serious musicians, seeking information about fine points of music.

* * *

Before every broadcast Abner (Norris Goff) removes his tie and signet ring, and then juggles the ring from one hand to the other throughout the program. Lum (Chester Lauck) reaches down and unhooks his garter during the broadcast. He generally doesn't realize he's done it until his sock falls when he gets up at the close of the program.

* * *

Ken Darby, manager and one of the four **King's Men**, is writing a book on the technical side of choral arrangements to be peddled in the sheet music shops. . . . **Peter Van Steeden**, noted musical director, is one of radio's best ping pong players. But Van says the best sport he knows for keeping that schoolboy waistline is mowing the lawn. . . . In the middle of May **Jack Benny** will start a vaudeville tour toward the west coast where he will likely wind up his spring series from the N. B. C. studios in Hollywood. . . . **Cheri Lawes**, daughter of **Warden Lawes**, was heard on the Sing Sing drama recently when it called for someone to play the role of the warden's daughter. She has appeared on the program several times. . . . **Uncle Ezra** has issued dated tickets to the neighborhood youngsters for rides in his new plane.

* * *

John Brown, the "mystery man" of the "Town Hall Tonight" cast—he plays Enlishmen, toughs, Scots, cops, Italians, professors, and an occasional dog—is radio's most enthusiastic and perhaps only sword collector. He is especially pround of a recent addition to his collection. It's a tiny silver blade about two inches long, which he just inherited from his uncle, a British army officer, who picked it up in India.

MARRY a Radio Star

by 'Mrs. 'Red' Nichols

If your husband is a radio star, you always have time to finish your arguments, Mrs. "Red" Nichols points out. He directs his orchestra in an N. B. C. program Friday nights at 7:30 p. m.

Band Man's Wife Outlines Reasons for Her Advice

I HAVE been reading a great many stories advising young women to steer clear of marriage to a radio star. And I've been taking each of them with a grain of salt.

As it happens, marriage to a radio star has been one of the swellest things that ever happened to me.

I like it better than ice cream or oysters Rockefeller or dancing on the Riviera.

He is Red Nichols.

In spite of the valid complaints entered against orchestra leaders as husbands—their hours are as uncertain as their temperaments and they all think they can sing—I have found so much that is nice about being his wife that I'd like to tell you about it.

You can make up your own mind.

First of all, what is breakfast in your home?

If it is the usual kind of breakfast, you sit down, eye the toast malevolently, poke the eggs tentatively—and burn your mouth on the first sip of coffee.

That meal is a poor, harried thing. The second cup of coffee—the one that should settle the nerves and tune up the disposition for the day—is gulped so quickly that it is still splashing when you find a seat on the train and open your paper.

Breakfasts at our home in Forest Hills on Long Island are vastly different. They are leisurely and comfortable—my favorite meal of the day.

I awake in the morning and dress. After I have sent Dorothy, our 7-year-old, off to school, I awaken Red.

Breakfast is ready by the time he comes downstairs. Then we eat. Sometimes we take advantage of the time to listen to new records. Sometimes we talk. Other times we just sit. But it's fun, because three days a week we are still sitting there when Dorothy comes home for her lunch.

SHE knows her father a lot better than most little girls know theirs. That's one of the things I like.

For instance, there aren't many dads who can keep tabs on their child's piano lesson nor know what to do if they did.

Red can and does. He sits in the next room, either working over his arrangements or reading. His pipe throws up great clouds of smoke. When Dorothy comes to a tough spot, he trots in, shows her what's what and goes back to his work.

She knows that he's the boss, because he established the fact four years ago when she was a little more than 3 years old.

She had been naughty all day, a regular little devil. When Red came home, I told him and asked him to spank her. He tried to allay the inevitable by talking sternly to her. However, she talked back so he marched her up to his room, turned her over his knee and gave her a good spanking then.

When he set her down again and nervously lighted a cigaret, she told him good humoredly, "That didn't hurt, daddy."

He hasn't spanked her since, partly because he hasn't had to, but mostly because he hasn't wanted to.

Red's program each Friday night on an N. B. C. network keeps him busy. Still, I see him oftener—and longer at a time—than most business men's wives see their husbands. When he comes home he is willing to go to the theater or to a concert. Not many business men are.

The whole secret of happiness with a radio start is just that—the leisure, the opportunity you have to know him and he has to know you.

THINGS can be worked out. Maybe they couldn't be if, half way through a reconciliation after a big argument, one of us dropped off to sleep from exhaustion or had to pop off to the job.

Yes, there are arguments—humdingers, some of them.

The most recurrent, and it makes me gnash my teeth, is the one that starts every Friday night after the broadcast.

Red has a recording made of each of his programs, you know. They help him, he says. Hmmmph!

He gets home about 10:30 and immediately goes to his study. There, he places the record on his phonograph, turns on the volume, and takes notes on the way it goes.

I wish he would take notes on the way I go.

I come to the door each Friday night and ask him sweetly to play it in the morning. He explains he can't—that it wouldn't be fresh in his mind. I then plead with him to turn it down. He insists he might as well not play it, since he has to have it loud to hear correctly.

I say that is a good idea, too, and why doesn't he go ahead and wake the baby and get it over with, that he could take care of her then. He tells me to read a book and goes right ahead.

Though he hasn't awakened the baby yet, it still makes me gnash my teeth.

WHEN Red and I were married in 1927 I had just finished a season in "The Vanities." Paul Whiteman was best man. I became Mrs. Nichols at city hall. Paul had to take me home after the ceremony since Red had to rush to a matinee.

I knew what to expect, yet the dreadful monotony of the three years immediately following our marriage, when Red was away until 3 each morning while playing at hotels, might have wrecked it had I not assured myself that it was a condition that had to be endured.

That is one thing that might break a girl's heart, especially if she does not understand the circumstances that made Red refuse to allow me to come to the restaurants and hotels while he played. Seeing him smile and laugh at other tables would have been no picnic for me and he knew it. I knew it, too, and understood.

Evenings spent alone are long evenings. You tire of bridge and the movies and solitaire and books. Besides, the mornings, when your husband is home, fly so quickly that the late hours last even longer.

I admit that the three years I spent that way were hard years. They make marriage to a radio star all the more advisable. Heavy assignments often keep them from doing anything but their programs for long stretches at a time.

Red is one the air an hour a week. Maybe I shouldn't explain that the other half hour is spent directing the orchestra on a Frank Parker program, since he does that anonymously. However, there it is.

For this he spends about two hours selecting songs, 10 in going over arrangements, 10 more rehearsing and 10 more with the rest of his business. That's 33.

Let's see. Thirty-three hours from 168 in the week leave—hmmmmm. Three from eight is five; three from six is three—135 hours.

Those are my hours with him.

And, in spite of the excellence of his music, I've got the best part, too.

Oscar Shaw Knows the Ropes

COMEDIAN OSCAR SHAW, featured in the Broadway Varieties program with Carmella Ponselle and Elizabeth Lenox on the C. B. S. network Friday evenings at 7:30 o'clock, was the star of more than two score musical comedies—including the never to be forgotten political satire, "Of Thee I Sing," in which he played the part of John T. Wintergreen, craving election as president on a platform of more and better love.

When he tells of his stage experiences he is at his best. Here is one:

"The German air raid over London is something I'll never forget. I was onstage at the time, singing a love song to my leading lady, when the alarm was sounded. How we got from the stage to some cellar, I'll never know.

"But when I had time to collect myself I found we were in a pitch dark pit and I was still hanging onto the girl. Suddenly she said, 'Well, well, there's nothing quite so comfy as a coal scuttle in a cozy cellar for two.' The girl was Beatrice Lillie."

More reminiscences:

"Perhaps the greatest performer I ever worked with was Al Jolson, in one of the Passing Shows at the old Winter Garden.

"The most eccentric person I know is Bert Lahr. He was as nervous as quicksilver and it was the same at the end of the season as the opening night.

"For temperament I hand the palm to Gertrude Lawrence. In one show I was just about to propose to her when she calmly turned around and walked over to a stage box to say hello to some friends, leaving me singing to her retreating back.

"In 'Rose of China' Frank McIntyre—the present Capt. Henry of 'Showboat'—had to bring me a telegram. Well, at every performance I had to brace myself not to let go in laughter at the things he'd write there in addition to the message it was supposed to contain.

"In 'Flying High' I remember Kate Smith as one of the quietest girls in the show. After her singing and dancing numbers were over, she would leave."

Oscar Shaw, veteran of musical comedy, is now a radio comedian.

Roses and Thorns

[Editors' Note—Only those letters carrying full name and address of the sender will be printed. If you do not want your name published, however, please make a statement to that effect and only initials will be used.]

Wants Oldtimers

Dear BCL: May I say that your local programs can never come up to par with the programs you featured four and five years ago. Everyone I know used to stay up to listen to the "Midnight Fliers," featuring Fred L. Jeske, Julanne Pelletier, Blue Emil and Louis Roen. You couldn't miss out on enjoyment when these grand troupers were tuned in. Fred L. Jeske's "Radio Shopper" in the morning, also "My Buddy" at 4 in the afternoon, featuring Julanne Pelletier and a girl singer. Why can't WTMJ be tops by featuring something like it used to. Everyone is tired of records.

MRS, RAFAEL ESTRADA.

Milwaukee.

* * *

More on Bowes

Dear BCL: I do not agree with B. L. W., who says that an election should be held to decide whether or not Maj. Bowes should stay on the air. It is my contention that he should be deported. He is one of the greatest detriments to the musically inclined youth of our nation. **Donald McLaughlin, Sturgeon Bay, Wis.** . . . Some of the criticisms printed about Maj. Bowes sound as though the writers were victims of the major's gong. Considering the great success Bowes has made and what he has done for amateurs, I think he is very modest. All this knocking looks like sour grapes to me. **W. F. H., Milwaukee.** . . . Eddie Cantor's program is a great deal better than Maj. Bowes' much praised amateur hour. His modesty is a false front, as everyone knows. **Dorothy Barlow, Milwaukee.** . . . I think Maj. Bowes is awful. He likes himself too much. **Lawrence Butler, Milwaukee.** . . . Outside of the Amos 'n' Andy program I find Maj. Bowes the cleanest on the air. Maj. Bowes adds that homelike, human touch and, as for pinning roses on himself, I cannot see it. Maybe its the way you look at things. I, for one, have an open mind. **A. F. Hitzig, Milwaukee.**

* * *

Cantor's Essay Contest

Dear BCL: I heartily disagree with Eddie Cantor in his column in regard to Lloyd Lewis, the winner-loser in his peace contest. Cantor failed to specify in the announcement of the contest that the essays should be original. I am a regular listener to Eddie Cantor's program. He should give the boy a break.

MRS. JAMES A. DYER.

* * *

Literary Art

Dear BCL: Many people regard the radio solely as a source of entertainment, yet to the thoughtful it is a fount of information and opinion. Even the best political magazines now list attractive radio programs suitable for their cultured readers. For good literary art "Petes Gold" is excellent, especially with its appropriate music. The knowledge lovers also appreciate the U. W. program and the U. C. Round Table. Recently, a Town Hall was lively because the speakers in it almost lost control of their feelings over an issue. The radio gives us an insight into a writer's feelings when he speaks which would otherwise be unrevealed in a book. Yet I mainly think of educational programs as a supplement to study. They give our minds another inlet for intellectual enrichment.

CARL PETERSON.

Milwaukee.

* * *

No Thorns, Only Roses

Dear BCL: I have no thorns to offer but carloads of red roses to Bing Crosby, Rudy Vallee, Lanny Ross, Maj. Bowes, Eddie Cantor and all who partake in "Rudolph's Corner Grocery." I can always be assured of good entertainment when I listen to WTMJ.

JEAN ELLEN LALLY.

* * *

A Symphony Challenge

Dear BCL: Challenge! Roses to the great symphonies of America. A tea rose to the London symphony orchestra. Thorns to anyone that thinks a symphony isn't worth listening to. Poison ivy to the tin can barn dances, and to those aggravating hill billies.

CHY SEITZ.

* * *

All on Olson

Dear BCL: I cannot understand why some people insist John Olson shouts. I think he is one of the best announcers on the air. His voice is grand for that sort of work. If they think he shouts I bet my last dollar they never listen to Myrt and Marge and hear that fellow yell. He sure sounds terrible. **Mrs. Edwin Becker, Racine, Wis.** . . . I have listened to "Masters of Rhythm," both Sunday and daily, for a number of years, and have always wanted to comment on them in a letter. Plenty of roses to Johnny Olson and the Sunday program, but thorns to the daily one. There is too much advertising and too many 15-minute advertisers with a theme song at the beginning and end of each, a five-minute talk in between by the sponsor, and only about two songs. It doesn't sound much like "Masters of Rhythm" to me. **J. M., Marshfield Wis.** . . . I consider John Olson the best announcer that WTMJ has. I listen to his "Masters of Rhythm" every morning and on Sundays. People who knock him haven't a sense of humor. **Margie Hogan, Milwaukee, Wis.** . . . We Olsons must stick together and I think Johnnie is doing fine. We all like our announcers to come out of their shell and be human once in a while. Those who don't haven't much sense of humor. **Mrs. Gertrude Olson, Milwaukee.** . . . We have listened to the "Masters Rhythm" program since you put it on the air and think it very fine. Never wrote to Mr. Olson, because we think he has good taste in making his selections. **Mrs. E. Gerber, West Allis, Wis.**

* * *

Heinie and Cantor

Dear BCL: Roses to Heinie and his orchestra and also to Eddie Cantor and the Palmer House. But thorns to Maj. Bowes. He still insists on bragging. Although his amateurs are fine.

MARGARET KAPINA.

* * *

Speeches in General

Dear BCL: With great interest I looked over the outcome of the radio poling.

Last but not least: "Programs turned down—Speeches." I like to say emphatically yes. It may be sad but true. This being an election year, these mean, rotten political talks make a person sick. During the whole late campaign once I listened to Mr. Hoan.

FREDERICK DOJE.

* * *

Johnny's Comedy

Dear BCL: Roses to Masters of Rhythm and Rhythm Rascals with John Olson. His comedy acts give the programs just what they need.

I enjoy Will Osborne's music immensely but I notice other bands using his "slide" type of rhythm. It is fast spreading over the country just like the style now used by Shep Fields. I think orchestras would be much more interesting and successful if an original style was developed.

JAMES WELCH.

Baraboo, Wis.

Wells to Speak on WTMJ From London

Cast to Offer Scenes From Latest Movie

H. G. WELLS, noted author, will headline the Magic Key hour at 12 noon with a discussion of his latest movie, "Things to Come." Raymond Massey, British actor who plays the lead in the picture, will present various skits from the show. Meredith Willson's orchestra will play from San Francisco. A Spanish festival will be picked up at Madrid and Frank Black's symphony orchestra will round out the program.

The symphonies will offer fine entertainment in the evening, with Florence Easton, dramatic soprano, doing the solo parts with the Sunday symphony orchestra.

Other features follow:

Popular Programs

Pageant of Youth, 10 a. m., WENR, with child stars and Johnny Johnson's orchestra.

The Magic Key, 1 p. m., WTMJ, with John B. Kennedy, Frank Black's symphonic orchestra; H. G. Wells, author; Raymond Massey, actor; Meredith Willson; Spanish festival from Madrid.

Rudolph's Volksfest, 1:30 p. m., WTMJ, with Karl, Frieda and their friends.

Hour of Charm, 4 p. m., WBBM, with Phil Spitalny's all-girl orchestra; Arlene Francis, mistress of ceremonies

Ray Perkin's Amateur Night, 4 p. m., WGN, with Arnold Johnson's orchestra.

Jack Benny, 5 p. m., WTMJ, with Mary Livingstone, Don Wilson and Johnny Green's orchestra; Kenny Baker, tenor.

Eddie Cantor, 5 p. m., WBBM, with Jimmy Wallington, Parkyakarkus and Louis Gress' orchestra; Bobby Breen.

Robert Ripley, 5:30 p. m., WTMJ, with Ozzie Nelson's orchestra and Harriet Hilliard.

Phil Baker, 5:30 p. m., WHAS, WJR, with Hal Kemp's orchestra.

Maj. Bowes' Amateur Night, 6 p. m., WTMJ. Voting by New York and Newark, N. J.

The World Dances, 6 p. m., WISN, with Lud Gluskin's orchestra.

Manhattan Merry-Go-Round, 7 p. m., WTMJ, with Rachel Carlay, blues singer; Ernest Charles, tenor; Jerome Mann, mimic; Men About Town, trio. and Andy Sanella's orchestra.

Jack Hylton's Orchestra, 7 p. m., WENR, with Pat O'Malley, Alec Templeton, Peggy Dell, Effie Atherton and Magda Neeld.

Album of Familiar Music, 7:30 p. m., WTMJ, with Frank Munn, tenor; Lucy Monroe, soprano; Amsterdam chorus, Bertrand Hirsch, violinist; Arden and Arden, piano duo, and Haenschen's concert music.

Paul Whiteman's Orchestra, 7:45 p. m., WENR, with the Three T's, swing trio; Marla Forbes, guest.

Hero Drama Series to Recall School Fire

The heroism of Robert M. Derse, Milwaukee school principal, to whose coolness and bravery was credited the saving of students of his school from fire, will be dramatized on the "Public Hero No. 1" broadcast Sunday afternoon at 2:30. Mrs. H. A. Tolle, 3237 N. Buffum st., who nominated Derse for the "Wisconsin Public Hero No. 1" award, receives $10 for sending in the letter upon which the drama is based.

'Thrill Singer' Guest on Whiteman's Hour

Miss Freda Lazier, known in Pittsburgh radio circles as "The Thrill Singer of the Air," will be Paul Whiteman's guest on the Musical Varieties program Sunday at 7:45 p. m. over an N. B. C.-WENR network Miss Lazier won the Pittsburgh talent auditions conducted by Whiteman

The candid camera man slipped into the studio where "Mary Marlin" was being broadcast and emerged with these two shots of studio action. At the top Joan (Mary Marlin) Blaine is shown with Robert (Joe Marlin) Griffin. He is shown again in the lower picture with Judith Lowry, character actress who plays "Annie."

Smith Ballew is the new singing star and master of ceremonies on the Saturday night "Chateau" program.

Concert Music

Radio City Music Hall Symphony, 11:30 a. m., WENR, directed by Erno Rapee. Viola Philo, soprano.
Second Symphony .... Brahms
Von Ewiger Liebe.............Brahms
Viola Philo.
Gretchen Am Spinnrade.......Schubert
Viola Philo.
Er, Der Herrlichte Von Allen.......
.... Schumann
Viola Philo.
Spanish Dance and Interlude from La Vie Breve................De Falla
Escales ....Ibert

Sunday Evening Hour, 7 p. m., WBBM, directed by Victor Kolar; Percy Grainger, pianist, guest.
Omnipotence ....Schubert
Intermezzo from William Ratcliffe..
.... Mascani
Hungarian Fantasy ....Liszt
Percy Grainger.
Juba Dance ....Dett
Percy Grainger.
Clair de Lune...................De Bussy
Percy Grainger.
Country Gardens ....Grainger
Percy Grainger.
Colonial Song ....Grainger
Shepherd's Hey ....Grainger
Armenian Rhapsody ....Ippolitov-Ivanov
Saviour, Breathe an Evening Blessing ....Stebbins
Chorus and Organ.

Sunday Symphony, 8 p. m., WTMJ, directed by Erno Rapee; Florence Easton, sograno, guest.
Fingal's Cave ....Mendelssohn
Dich, theure Halle from Tannhaeuser ....Wagner
Florence Easton.
Plus grand dans son obscurite from The Queen of Sheba........Gounod
Florence Easton.
Waltz from Eugen Onegin..Tschaikovsky
The White Peacock.............Griffes
Widmung ....Schumann
Florence Easton.
A Dream ....Grieg
Florence Easton.
The Heart of a Rose...........Warren
Florence Easton.
Excerpts from Damnation of Faust...
.... Berlioz

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Short Waves

SUNDAY

LONDON—11:15 a. m., naval talk; 11:35, chamber music; 12, weekly news letter; 12:20 p. m., Commodore Grand orchestra; 12:55, religious service; 1:45, baritone recital; 2, recordings 2:40, weekly news letter. GSI (15.26), GSD (11.75).

LONDON—3 p. m., B. B. C. orchestra; 3:45, stage songs; 4:15, piano recital; 4:30, epilog. GSO (15.18), GSD, GSB (9.51).

LONDON—5 p. m., organ and soprano; 5:40, naval talk; 6, piano recital; 6:25, religious service; 6:40, news. GSP (15.31), GSD, GSC (9.58).

MEXICO CITY—6 to 7 p. m., international hour. XECR (7.38), XEXA (6.17).

LONDON—8 p. m., Irish music; 8:35, agriculture talk; 8:50, religious service; 9:40, weekly news. GSD, GSC.

SUNDAY A. M.

On		Off
	—TPA2, Paris (15.24)	10:00
	—TJA2, Paris (15.24)	10:00
6:00	—GSG (17.79), GSH (21.47), London	7:45
	—PCJ, Eindhoven (15.22)	7:00
7:00	—PHI, Huizen (17.77)	10:00
	—DJE, Berlin (17.76)	10:05
8:00	—HAS3, Budapest (15.37)	9:00
	—GSG (17.79), GSF (15.14), London	11:00
10:15	—TPA3, Paris (11.89)	4:00
10:35	—DJD, Berlin (11.77)	3:30
11:00	—DJP, Berlin (11.855)	1:00
11:15	—GSI (15.26), GSD (11.75), GSB (9.51), London	3:00

SUNDAY P. M.

On		Off
12:00	—PHI, Huizen (17.77)	1:00
1:30	—2RO, Rome (9.635)	4:30
2:00	—DJO, Berlin (11.795)	3:30
3:00	—GSO (15.18), GSD (11.75), GSB (9.51), London	4:45
3:50	—DJD (11.77), DJA (9.56), DJN (9.54), DJC (6.02), Berlin	10:00
4:15	—TPA4, Paris (11.71)	8:15
	—EAQ, Madrid (9.86)	8:30
4:45	—HC2RL, Guayaquil (6.63)	7:15
5:00	—HAT4, Budapest (9.13)	6:00
	—GSP (15.31), GSD (11.75), GSC (9.58), London	7:10
	—YV2RC, Caracas (5.80)	8:30
	—COCH, Havana (9.43)	8:30
	—HJ4ABD, Medellin (5.77)	9:00
5:15	—TIPG, San Jose (6.41)	8:00
	—HJ3ABX, Bogota (6.122)	10:15
6:00	—XECR, Mexico City (7.38)	7:10
	—PCJ, Eindhoven (9.59)	7:00
	—HJ3ABD, Bogota (6.05)	10:30
7:00	—HRN, Tegucigalpa (5.875)	11:00
8:00	—GSD (11.77), GSC (9.58), London	10:05
8:45	—TPA4, Paris (11.71)	11:00
11:15	—GSN (11.82), GSB (9.51), London	1:15
11:30	—VPD, Suva, Fiji (13.08)	12:30

MONDAY A. M.

On		Off
12:30	—JVM, Tokio (10.74)	6:45
2:00	—VK3LR, Melbourne (9.58)	6:30
2:50	—VK3ME, Melbourne (9:49)	6:00
	—DJB, Berlin (15.20)	10:05
5:00	—GSG (17.79), GSH (21.47), London	7:45
	—TPA2, Paris (15.24)	10:00
6:00	—PHI, Huizen (17.77)	8:40
7:00	—DJE, Berlin (17.76)	10:05
8:00	—GSF (15.14), GSG (17.79)	11:00
9:30	—HVJ, Vatican City (15.12)	9:45
10:15	—TPA3, Paris (11.89)	4:00
10:30	—SPW, Warsaw (13.635)	11:30
11:15	—GSI (15.26), GSD (11.75), GSB ((9.51), London	3:00

MONDAY P. M.

On		Off
1:00	—W9XAZ, Milwaukee (31.61)	7:00
1:30	—2RO, Rome (9.635)	4:30
2:00	—DJO, Berlin (11.795)	3:30
3:00	—JVN, Tokio (10.66)	4:00
	—GSO (15.18), GSD (11.75), GSB (9.51), London	4:45

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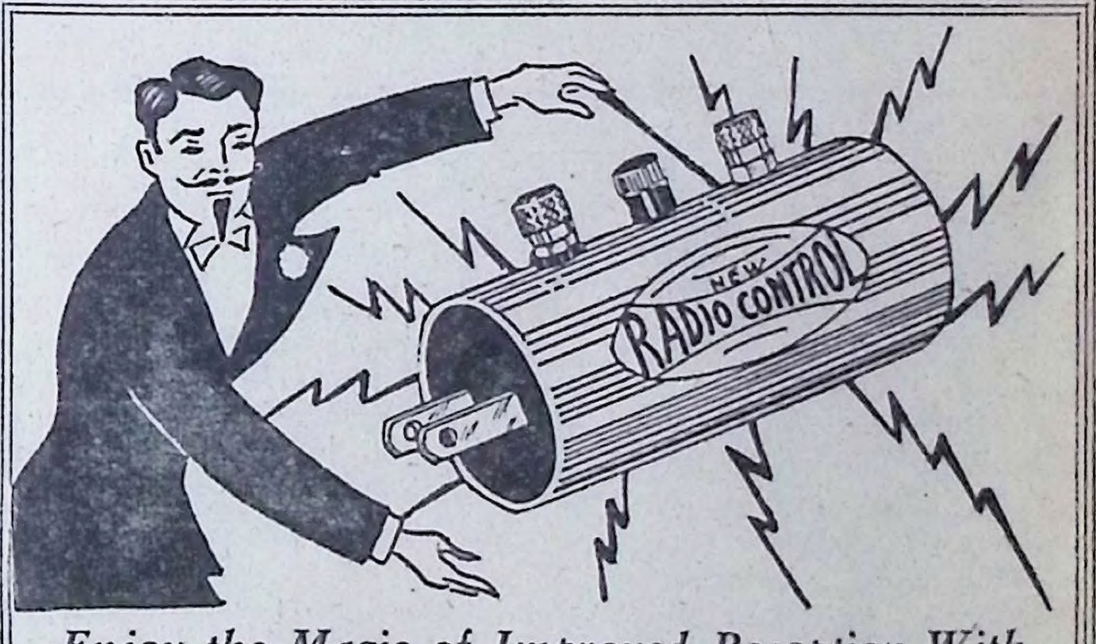

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Station	Kilos	Meters
WTMJ	620	483.6
WIND	560	535.4
WMAQ	670	447.5
WLW	700	428.3
WGN	720	416.4
WBBM	770	389.4
WENR-WLS	870	344.6
WHA	940	319.0
WCFL	970	309.1
WISN	1120	267.7
WEMP	1310	228.9

Central Standard Time

Sunday

7 A. M.
*White Rabbit Line, WMAQ.
Ralph Emerson, WLS.
Dawn Salute, WBBM.

7:30 A. M.
With the Classics, WBBM.
Everybody's Hour, WLS.
St. Boniface Church, WISN.

8 A. M.
Church Services, WTMJ.
Sunshine Hour, WMAQ.
Morning Concert, WGN.
Church of Air, WBBM.
Top Tunes, WEMP.

8:30 A. M.
"Our Club," WTMJ.
Little Brown Church, WLS.
†News: Pianist, WBBM.
†News; Beethoven Series, WISN.

9 A. M.
News Highlights, WTMJ.
Reviewing Stand, WGN.
Gloom Dodgers, WBBM.
Spiritual Fellowship, WISN.
Rev. George Ziemer, WEMP.

9:15 A. M.
Masters of Rhythm, WTMJ.
Henry Burr, WLS.
Carveth Wells, WGN.
Resettlement Administration, WEMP.

9:30 A. M.
*Bowes' Capitol Family, WMAQ.
Orchestra Music, WLS.
†Salt Lake City Choir, WISN.
Washington Zoo, WEMP.

9:45 A. M.
Singing Canaries, WGN.
You and Your Radio, WEMP.

10 A. M.
Sunshine Hour, WMAQ.
*Youth Pageant, WLS.
U. of Chicago Chapel, WGN.
Normandie Chimes, WEMP.

10:30 A. M.
*U. of Chicago Round Table, WMAQ.
Newton Jenkins, WLS.
German Hour, WISN.
Piano, Violin, WEMP.

11 A. M.
*Songs of Spring, WMAQ.
*Music Hall, WENR.
Reading Funnies, WGN.
Homer Griffith, WBBM.
Wisconsin Tabernacle, WEMP.

11:15 A. M.
Carveth Wells, WTMJ.
Sunday Sunshine, WBBM.

11:30 A. M.
*While City Sleeps, WMAQ.
*Youth Conference, WENR.
Ted Weems, WGN.
Dance Music, WBBM.
†Poets' Gold, WISN.

11:45 A. M.
Laff Parade, WTMJ.
Musical Revue, WMAQ.
Opal Craven, WBBM.
Music of Stars, WISN.

12 Noon
*Magic Key, WTMJ.
*Polish Composer Concert from Warsaw, WMAQ.
Man About Town, WGN.
†Classical Trio, WBBM.
Hollywood Matinee, WISN.
Luncheon Concert, WEMP.

12:30 P. M.
*Peter Absolute, WMAQ.
Dorothy Sandlin, WGN.
†St. Louis Blues, WBBM.
Memory's Garden, WISN.

12:45 P. M.
Eddie House, WBBM.
†St. Louis Blues, WISN.

1 P. M.
Rhythm Revue, WTMJ.
*Anne Jamison, WMAQ.
*Gilbert Seldes, WENR.
The Lamplighter, WGN.
Sunday Melodies, WBBM.
Highways of Rhythm, WISN.
German Hour, WEMP.

1:15 P. M.
*Venuti's Orchestra, WENR.
Romance Hour, WBBM.
Goldman Presents, WISN.

1:30 P. M.
The Volksfest, WTMJ.
*Younger's Mountaineers, WMAQ.
Smoke Dreams, WGN.
Flanagrams, WBBM.
Polish Merrymakers, WISN.
Bible Broadcast, WEMP.

1:45 P. M.
Tuneful Topics, WENR.
Detroit vs. Sox, WGN, WBBM, WCFL, WIND.
The Milwaukeeans, WISN.
Florence Kelly, WEMP.

2 P. M.
Melody Inn, WTMJ.
*Widow's Sons, WMAQ.
*National Vespers, WENR.
Milwaukee vs. Toledo, WISN.
FHA Program, WEMP.

2:30 P. M.
Public Hero No. 1, WTMJ.
*A Cappella Choir, WMAQ.
*Fishface, Figsbottle, WENR.
Eb, Zeb, WEMP.

3 P. M.
*Popular Concert, WTMJ.
*Lum and Abner, WENR.
Polish Hour, WEMP.

3:30 P. M.
*Words and Music, WTMJ.
*Man from Cook's, WENR.

3:45 P. M.
Hollywood Melodymakers, WENR.

4 P. M.
O. H. Concert, WTMJ.
*Catholic Hour, WMAQ.
Amateur Hour, WENR.
Amateur Show, WGN.
†Hour of Charm, WBBM, WISN.
Violin Recital, WEMP.

4:30 P. M.
Mary Rose Barrons, WTMJ.
*Benno Rubinoff, WMAQ.
Wayne King, WGN.
†Ed McConnell, WBBM.
Silhouettes, WISN.

4:45 P. M.
Spice of Life, WTMJ.
Continental Varieties, WMAQ.
†Voice of Experience, WBBM.
Milwaukeeans, WEMP.

5 P. M.
*Jack Benny, WTMJ.
*K-7 Story, WMAQ.
Kay Kyser, WGN.
†Eddie Cantor, WBBM.
Down by Herman's, WISN.
Songs at Twilight, WEMP.

5:30 P. M.
*Robert Ripley, WTMJ.
*Fireside Recital, WMAQ.
Freddy Martin, WGN.
Adele Starr, WBBM.
Continental Assurance, WISN.
Let's Dance, WEMP.

5:45 P. M.
*Sunset Dreams, WMAQ.
†Melodies of Yesterday, WBBM.
Sports Parade, WISN.
Rolls, Quartet, WEMP.

6 P. M.
*Major Bowes, WTMJ.
*Melody Lingers On, WLS.
Book Review, WGN.
Harry Richman, WBBM.
†The World Dances, WISN.
Dinner Concert, WEMP.

6:15 P. M.
Palmer Ensemble, WGN.
House, Charles, WBBM.

6:30 P. M.
Joe Sanders, WGN.
†Last Romance Outpost, WBBM, WISN.

7 P. M.
*Manhattan Merry-Go-Round, WTMJ.
*Jack Hylton, WENR.
News: Henkel, WGN.
†Sunday Evening Hour, WBBM, WISN.

7:30 P. M.
†Album of Familiar Music, WTMJ.
*Walter Winchell, WENR.
Sunday Evening Club, WGN.

7:45 P. M.
*Paul Whiteman, WENR.

8 P. M.
*Sunday Symphony, WTMJ.
Funny Follies, WGN.
†Terror by Night, WBBM, WISN.

8:30 P. M.
Symphony Orchestra, WENR.
Arthur Sears Henning, WGN.
†Freddie Rich, WBBM, WISN.

9 P. M.
Frank Black's Symphony, WTMJ.
*Ted Lewis, WMAQ.
Phil Levant, WENR.
News Report, WBBM.
†News: Vincent Travers, WISN.

9:15 P. M.
†Philip Crane, WBBM, WISN.

9:30 P. M.
*Spanish Revue, WTMJ.
*News: Earl Hines, WMAQ.
*Globe Trotter, WENR.
†Abe Lyman, WBBM, WISN.

9:45 P. M.
King's Jesters, WENR.

10 P. M.
News: Don Pedro, WTMJ.
*Benny Goodman, WMAQ.
Henry Busse, WENR.
†Frank Dailey, WBBM, WISN.

10:30 P. M.
Herman Waldman, WTMJ.
Ted Lewis, WMAQ.
Tom Coakley, WENR.
†Xavier Cugat, WBBM, WISN.

11 P. M.
Hessberger, Carlsen, WTMJ.
Jess Hawkins, WMAQ.
Earl Hines, WENR.
†Nocturne, WBBM.
†Dance Orchestra, WISN.

11:30 P. M.
Casper Reda, WTMJ.
Phil Levant, WMAQ.
Carl Schreiber, WENR.

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*Denotes N. B. C. program.
†Denotes C. B. S. program.

Program Headliners Offered on the Week's Radio Bill

Monday

9:15 A. M.
*Navy Band, WTMJ.

10 A. M.
*Gene Arnold, WTMJ.

10:30 A. M.
*Blaufuss Ensemble, WTMJ.
Kitchen Kettle, WLS.

10:45 A. M.
*Virginia Lee, WLS.

11 A. M.
Household Hints, WTMJ.
The Cornhuskers, WLS.

11:15 A. M.
Sentimental Selma, WTMJ.
Tom, Dick, Harry, WGN.
Studio Orchestra, WLS.

12:30 P. M.
Rhythm Rascals, WTMJ.
Pat Barnes, WBBM.

2:30 P. M.
*How to Charm, WTMJ.

2:45 P. M.
U. W. Extension, WTMJ.

3:30 P. M.
*James Wilkinson, WTMJ.

3:45 P. M.
*Top Hatters, WTMJ.

4 P. M.
Black, Gold Ensemble, WTMJ.
†Buck Rogers, WBBM.

4:15 P. M.
†Junior Nurses, WBBM.

5 P. M.
Park av. Hillbillies, WTMJ.

5:30 P. M.
†Ted Husing, WBBM.

6 P. M.
*Fibber McGee, WTMJ.
*Music Hall, WMAQ.
Lone Ranger, WGN.

6:30 P. M.
*Richard Crooks, WTMJ.
*Evening in Paris, WENR.
†Pipe Smoking Time, WBBM.

7 P. M.
*Greater Minstrels, WTMJ.
The Gipsies, WMAQ.
†Radio Theater, WBBM, WISN.

7:30 P. M.
*Sigmund Romberg, WTMJ.
*Tale of Today, WENR.

8 P. M.
Jack Teter's Orchestra, WTMJ.
*Contented Program, WMAQ.
†Wayne King, WBBM.

8:30 P. M.
*Radio Forum, WMAQ.
The Northerners, WGN.
†March of Time, WBBM.

9 P. M.
Bill Carlsen, WTMJ.
*Amos 'n' Andy, WMAQ.

9:15 P. M.
Kilowatt Hour, WTMJ.

9:30 P. M.
Heinie's Orchestra, WTMJ.
The Follies, WGN.

Tuesday

9:15 A. M.
Melody Parade, WTMJ.
Traffic Court, WBBM.
Jacob Tarshish, WGN.

9:30 A. M.
*Navy Band, WTMJ.

9:45 A. M.
Sisters of Skillet, WTMJ.
Ralph Emerson, WS.

10 A. M.
*Gene Arnold, WTMJ.

10:15 A. M.
Home Service, WMAQ.
†Mary Lee Taylor, WBBM.

10:30 A. M.
Traffic Court, WTMJ.

10:45 A. M.
Tony Wons, WLS.

Jack Benny
WTMJ, Sundays at 5 p. m.

11 A. M.
Magic Hour, WTMJ.
Old Music Chest, WLS.

11:15 A. M.
Sweetheart of Song, WTMJ.
Carson Robison, WLS.
Irene Lee Taylor, WGN.

12:30 P. M.
Rhythm Revue, WTMJ.

2:30 P. M.
Screen-Radio Gossip, WTMJ.

2:45 P. M.
Women's Clubs, WTMJ.

3:30 P. M.
*B. B. C. Orchestra, WTMJ.

4 P. M.
Blue Room Ensemble, WTMJ.
†Benay Venuta, WBBM.

4:15 P. M.
†News of Youth, WBBM.

5 P. M.
Easy Aces, WTMJ.

5:15 P. M.
*Edwin C. Hill, WMAQ.

5:30 P. M.
†Kate Smith, WBBM.

6 P. M.
*Leo Reisman, WTMJ.
†Lazy Dan, WBBM.

6:30 P. M.
*Wayne King, WTMJ.
*Welcome Valley, WENR.
Red Horse Ranch, WGN.
†Ken Murray, WBBM.

7 P. M.
*Ben Bernie, WTMJ.
*Vox Pop, WMAQ.
Attilio Baggiore, WGN.
†Camel Caravan, WBBM.

7:30 P. M.
"Jumbo," WTMJ.
†Fred Waring, WBBM, WISN.

8 P. M.
*Swing Time Revue, WTMJ.
†Parties at Pickfair, WBBM.

8:30 P. M.
Jack Randolph, WTMJ.
*Campbell's Royalists, WMAQ.
†March of Time, WBBM.

8:45 P. M.
Radio Mailbag, WTMJ.
†Chili Beaners, WBBM.

9 P. M.
Musical Moments, WTMJ.
*Amos 'n' Andy, WMAQ.

9:15 P. M.
Hot Dates in History, WTMJ.

9:30 P. M.
Heinie's Orchestra, WTMJ.

Wednesday

9:15 A. M.
Melody Parade, WTMJ.
Lucky Girl, WGN.

9:30 A. M.
*Betty Moore, WTMJ.

9:45 A. M.
*Breen, De Rose, WTMJ.
The Hilltoppers, WLS.

10 A. M.
Betty Crocker, WTMJ.

10:15 A. M.
†Musical Reveries, WBBM.
Don Pedro's Violin, WGN.

12:30 P. M.
Rhythm Rascals, WTMJ.
Pat Barnes, WBBM.
Worry Clinic, WGN.

2:30 P. M.
*How to Charm, WTMJ.

2:45 P. M.
Postal Oddities by Trapp, WTMJ.

3:30 P. M.
*Twin City Four, WTMJ.

3:45 P. M.
*Top Hatters, WTMJ.

4 P. M.
Black, Gold Ensemble, WTMJ.
†Buck Rogers, WBBM.

4:15 P. M.
†Junior Nurses, WBBM.

5 P. M.
Easy Aces, WTMJ.

5:30 P. M.
†Kate Smith, WBBM.

6 P. M.
*One Man's Family, WTMJ.
*Folies de Paree, WENR.
Lone Ranger, WGN.
Cavalcade of America, WBBM.

6:30 P. M.
*Wayne King, WTMJ.
Music Box Hour, WGN.
†Burns and Allen, WBBM.

7 P. M.
*Town Hall Tonight, WTMJ.
†Lily Pons, WBBM, WISN.
*Corn Cob Pipe, WENR.

7:30 P. M.
*Lavender, Old Lace, WENR.

8 P. M.
*Your Hit Parade, WTMJ.
†Gang Busters, WBBM, WISN.

8:30 P. M.
Mardi Gras, WGN.
†March of Time, WBBM.

9 P. M.
Bill Carlsen, WTMJ.
*Amos 'n' Andy, WMAQ.

9:15 P. M.
Kilowatt Hour, WTMJ.

Harriet Hilliard
WTMJ, Sundays, 5:30 p. m.

9:30 P. M.
Heinie's Orchestra, WTMJ.
*Benny Rubin, WENR.

10:30 A. M.
*Words and Music, WTMJ.

10:45 A. M.
Magic Hour, WTMJ.
Virginia Lee, WLS.

11 A. M.
Household Hints, WTMJ.
The Cornhuskers, WLS.

11:15 A. M.
Sentimental Selma, WTMJ.
Tom, Dick, Harry, WGN.
Studio Orchestra, WLS.

Thursday

9:15 A. M.
Melody Parade, WTMJ.
The Lamplighter, WGN.

9:30 A. M.
*The Carnival, WTMJ.

10 A. M.
Sisters of Skillet, WTMJ.

10:15 A. M.
†Mary Lee Taylor, WBBM.

10:30 A. M.
*Words and Music, WTMJ.

10:45 A. M.
The Magic Hour, WTMJ.
Tony Wons, WLS.

11 A. M.
Household Hints, WTMJ.
Old Music Chest, WLS.

11:15 A. M.
Sweetheart of Song, WTMJ.
Irene Lee Taylor, WGN.

12:30 P. M.
Rhythm Revue, WTMJ.

12:45 P. M.
Dude Ranch Boys, WTMJ.

2:30 P. M.
Screen-Radio Gossip, WTMJ.

2:45 P. M.
Women Voters, WTMJ.

3:30 P. M.
*Twin City Four, WTMJ.

3:45 P. M.
*Top Hatters, WTMJ.

4 P. M.
Los Caballeros, WTMJ.
Virginia Verrill, WBBM.

4:15 P. M.
†News of Youth, WBBM.

5 P. M.
Easy Aces, WTMJ.

5:30 P. M.
†Kate Smith, WBBM.

6 P. M.
*Rudy Vallee, WTMJ.
*Pittsburgh Symphony, WLS.
†Alexander Gray, WBBM.

6:30 P. M.
*Good Times Society, WENR.
Red Horse Ranch, WGN.
†Gov. Alf Landon, WBBM.

7 P. M.
*Show Boat, WTMJ.
*Death Valley Days, WENR.
†Camel Caravan, WBBM.

7:30 P. M.
*America's Town Meeting, WENR.
Henry Weber, WGN (7:45).
†Ed Wynn, WBBM, WISN.

8 P. M.
*Bing Crosby, WTMJ.
†Horace Heidt, WBBM.

8:30 P. M.
†March of Time, WBBM.

Bing Crosby
WTMJ, Thursdays at 8 p. m.

9 P. M.
Musical Moments, WTMJ.
*Amos 'n' Andy, WMAQ.

9:15 P. M.
Hot Dates in History, WTMJ.

9:30 P. M.
Heinie's Orchestra, WTMJ.

Friday

9:15 A. M.
Melody Parade, WTMJ.
Lucky Girl, WGN.

9:30 A. M.
*Light Opera, WTMJ.

10 A. M.
Betty Crocker, WTMJ.

10:15 A. M.
Don Pedro's Violin, WGN.
†Musical Reveries, WBBM.

10:30 A. M.
P. T. A. Program, WTMJ.

10:45 A. M.
Magic Hour, WTMJ.
Virginia Lee, WLS.

11 A. M.
Household Hints, WTMJ.
The Cornhuskers, WLS.

11:15 A. M.
Sentimental Selma, WTMJ.
Tom, Dick, Harry, WGN.
Studio Orchestra, WLS.

12:30 P. M.
Rhythm Rascals, WTMJ.
Pat Barnes, WBBM.

2:30 P. M.
*How to Charm, WTMJ.

2:45 P. M.
Federal Housing, WTMJ.

3:30 P. M.
*Terri La Franconi, WTMJ.

3:45 P. M.
*Top Hatters, WTMJ.

4 P. M.
Black, Gold Ensemble, WTMJ.
†Buck Rogers, WBBM.

4:15 P. M.
†Junior Nurses, WBBM.

5 P. M.
Mirth Parade, WTMJ.

5:30 P. M.
†Paris Night Life, WBBM.

6 P. M.
*Jessica Dragonette, WTMJ.
*Irene Rich, WLS.
Lone Ranger, WGN.
†Red Horse Tavern, WBBM.

6:30 P. M.
†Broadway Varieties, WBBM.

7 P. M.
Amateur Program, WTMJ.
†Hollywood Hotel, WBBM, WISN.

7:30 P. M.
*Fred Waring, WTMJ.
*Court of Human Relations, WMAQ.
Music Box Hour, WGN.

8 P. M.
*Richard Himber, WTMJ.
Behind Camera Line, WGN
†Andre Kostelanetz, WBBM.

8:30 P. M.
*Marion Talley, WTMJ.
†March of Time, WBBM.

9 P. M.
Bill Carlsen, WTMJ.

9:15 P. M.
Kilowatt Hour, WTMJ.

9:30 P. M.
Heinie's Orchestra, WTMJ.

Saturday

9:15 A. M.
Norsemen Quartet, WTMJ.

9:30 A. M.
*Antobal's Cubans, WTMJ.

10 A. M.
Boy Scout Program, WTMJ.
Painted Dreams, WGN.

10:15 A. M.
Nancy Grey, WTMJ.
†Musical Reveries, WBBM.

10:30 A. M.
*Words and Music, WTMJ.
Kitchen Kettle, WLS.
†Hall's Orchestra, WBBM.

10:45 A. M.
The Magic Hour, WTMJ.
Tony Wons, WLS.

11 A. M.
Board of Health, WTMJ.
Garden Club, WLS.
June Baker, WGN.

11:15 A. M.
Sweetheart of Song, WTMJ.

12:30 P. M.
Rhythm Revue, WTMJ.
*Miniature Theater, WMAQ.

12:45 P. M.
Casper Reda, WTMJ.
Baseball, WGN, WBBM.
Homemakers' Hour, WLS.

1 P. M.
News; Dance, WTMJ.

2:30 P. M.
Screen-Radio Gossip, WTMJ.

2:45 P. M.
Marquette University, WTMJ.

3 P. M.
Week-end Revue, WTMJ.
Baseball, WISN.

3:30 P. M.
*Kaltenmyer's Kindergarten, WMAQ.

4 P. M.
*N. B. C. Feature, WTMJ.
†Frederick Wile, WBBM.

4:15 P. M.
†Kentucky Derby, WBBM.

4:30 P. M.
*The Jamboree, WENR.

5 P. M.
Park Av. Hillbillies, WTMJ.

5:15 P. M.
Hobby Council, WTMJ.
*Edwin C. Hill, WMAQ

5:30 P. M.
"Our Club," WTMJ.
Sherlock Holmes, WGN.
*Message of Israel, WENR.

6 P. M.
†Ziegfeld Follies, WBBM.

7 P. M.
*Frank Fay, WMAQ.

7:30 P. M.
*The Chateau, WTMJ.
*National Barn Dance, WLS.
†Col. Stoopnagle, Budd, WISN.

8 P. M.
†Your Hit Parade, WBBM.

8:30 P. M.
*George Olsen, WTMJ.

9 P. M.
Musical Moments, WTMJ.

9:15 P. M.
*National Barn Dance, WTMJ.

10 P. M.
Rhythm Revue, WTMJ.

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*Denotes N. B. C. programs.
†Denotes C. B. S. programs.

Programs Heard Daily Except Saturdays

6:30 A. M.
Masters of Rhythm, WTMJ.

8 A. M.
*Vic and Sade, WLS.
*Breakfast Club, WMAQ.

8:15 A. M.
Home Service, WTMJ.
Dan Harding's Wife, WMAQ.
We Are Four, WGN.
Morning Minstrels, WLS.

8:30 A. M.
*Today's Children, WTMJ.

8:45 A. M.
Mary Baker's Album, WTMJ.
*David Harum, WLS.

9 A. M.
News Highlights, WTMJ.
Friendly Neighbor, WGN.
Homemakers' Hour, WLS.
†The Goldbergs, WBBM.

9:30 A. M.
†Just Plain Bill, WBBM.

9:45 A. M.
Bachelor's Children, WGN.
†Rich Man's Darling, WBBM.

10 A. M.
*Gene Arnold, WMAQ.
†Voice of Experience, WBBM.
Painted Dreams, WGN

10:15 A. M.
What's New in Milwaukee—Ask Mrs. Grey, WTMJ.
Prairie Ramblers, WLS.

10:30 A. M.
†Mary Marlin, WBBM.

10:45 A. M.
Broadway Cinderella, WGN.
†Five-Star Jones, WBBM.

11 A. M.
*Joan, Escorts, WMAQ.
Mary Sothern, WGN.

11:30 A. M.
Heinie's Grenadiers, WTMJ.
*Farm, Home Hour, WMAQ.
Mid-Day Service, WGN.

11:45 A. M.
The Dinnerbell, WLS.

12 Noon
Spotlight; Heinie, WTMJ.

12:15 P. M.
Helen Trent, WGN.
Eddie and Fannie, WBBM.

12:45 P. M.
Casper Reda, WTMJ.
Barnyard Frolic, WBBM.

1 P. M.
Livestock; News, WTMJ.
*Forever Young, WMAQ.
Molly of Movies, WGN.
Homemakers' Hour, WLS.

1:15 P. M.
*Ma Perkins, WTMJ.
June Baker, WGN.

1:30 P. M.
Betty and Bob, WTMJ.
Good Health, WGN.
Homemakers' Hour, WLS.

1:45 P. M.
*The O'Neills, WTMJ.
Baseball, WBBM, WGN.

2 P. M.
Home Harmonizers, WTMJ.
*Betty and Bob, WENR.

2:15 P. M.
*Backstage Wife, WTMJ.

2:30 P. M.
*Girl Alone, WMAQ.

3 P. M.
Kaffee Klatsch, WTMJ.
Baseball, WISN.

3:30 P. M.
*Larry Larsen, WMAQ.

4 P. M.
*Flying Time, WMAQ.

4:30 P. M.
Afternoon Melodies, WTMJ.
*Singing Lady, WGN.

4:45 P. M.
News Highlights, WTMJ.
*Orphan Annie, WGN.
*Lowell Thomas, WLW.
†Renfrew of Mounted, WBBM.

5 P. M.
Donald McGibeny, WMAQ.
Sport Review, WBBM.
Palmer Ensemble, WGN.

5:15 P. M.
Jimmy Allen, WTMJ.

5:30 P. M.
"Our Club," WTMJ.
Sport Review, WGN.

5:45 P. M.
Sport Flash, WTMJ.
Boake Carter, WBBM.

Freddie Bartholomew, whose latest role is in "Little Lord Fauntleroy," calls his dog Concol because it was a gift from Constance Collier.

From Australia to radio. Magda Neeld is singing her songs over a Sunday N. B. C. network as she takes part in the broadcast of Jack Hylton and his orchestra.

Little Miss Pierrette. The ruffled costume adapts itself naturally to the elfin charm of Dorothy Lee, who is with Wheeler and Woolsey in their "Silly Billies."